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VARIETY

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PRICE TEN CENTS.



HYDE & BEHMAN LEASE HOUSE TO K. & E.

Turn Over the Grand Opera House, Brooklyn, and May Let the "Syndicate" Have Other Theatres

On Thursday the announcement was given out by Klaw & Erlanger that they had obtained by lease from Hyde & Behman the Grand Opera House in Brooklyn for a long term, commencing August 1 next. During that month "advanced vaudeville" will be commenced in the theatre.

The Grand has been playing combinations booked by Stair & Havlin. These will probably be shifted to the Bijou on Smith street, held under lease by Hyde & Behman, with eight years yet to run. The Bijou is now occupied by the Spooner Stock Company.

Richard Hyde returned from Chicago on Wednesday, and on his way back probably stopped off in Detroit, where he arranged with E. D. Stair, of the booking firm, to lease the Grand.

The object of Mr. Hyde's visit to Chicago was to complete the arrangements for the new Hyde & Behman theatre to be erected in that city on a site already purchased. The estimated cost of the new structure is \$400,000.

It is rumored that although the new Chicago house was originally designed for the burlesque attractions of the Eastern Burlesque Wheel, Klaw & Erlanger may purchase the property, carrying on the building, and open the theatre in the fall as one of their vaudeville chain.

The Gaiety in Pittsburg, which belongs to Hyde & Behman, and is a well-built and modern theatre, is likewise mentioned as a possible K. & E. acquisition.

Another report connects the disposal of Hyde & Behman's two burlesque theatres in Brooklyn, the Star and the Gaiety, to the Empire Circuit Company (Western Burlesque Wheel). The latter has purchased a site near the Gaiety, and announced that building would shortly commence. While the Empire Circuit has the land, it could be easily disposed of, and this move would prevent the opposition threatening, besides leaving the Eastern Burlesque Wheel without a Brooklyn home.

The indications are that Richard Hyde, of Hyde & Behman, is preparing to retire from theatricals. His interests are numerous, and do not altogether center in the variety branch of the business. What disposition is to be made of the present Adams Street, Brooklyn, vaudeville theatre conducted by the Hyde & Behman corporation is not known. It may possibly continue on as a vaudeville house, booking through the office of William Morris. The fact of the Grand Opera House playing the continuous style of entertainment would not interfere with this policy. There is a possibility of it becoming a burlesque theatre.

The Columbia Amusement Company (Eastern Wheel) hold an agreement with Hyde & Behman under which they, the firm, agrees to play its attractions in their houses, the Gaiety in Pittsburg particularly, but sufficient time is allowed the Eastern people, in the event of Hyde & Behman disposing of their houses, to re-

trench themselves in both cities before the opening of next season.

The reports of the past week regarding a possible Shubert-K. & E. amalgamation have simmered down, and are no longer looked upon favorably. The greatest obstacle to such a merger, to which A. L. Erlanger is said to be opposed, is David Belasco. While Mr. Belasco has no great financial interests in the properties of the Shubert Brothers, he holds a booking contract with them which K. & E. would have to assume if the "Syndicate" took in the Shubert houses, although the latter move would give an "advanced vaudeville" circuit immediately.

The Stair & Havlin houses are not in a position to be turned over for vaudeville, and the sifting of all reports regarding the "big announcement" expected from K. & E. lately seems to point toward certain circuits now booking through the United Offices eventually going over to the K. & E. side. The executives of the United are believed to be giving this phase of the situation considerable thought.

Negotiations are pending for the acquisition by Klaw & Erlanger of the West End Theatre in Harlem, although it is not altogether probable that the deal will be consummated, the location being regarded as undesirable for vaudeville. The Circle will probably become a K. & E. vaudeville theatre, supplying competition with Percy G. Williams' Colonial.

HOEY AND LEE DISSOLVE.

A great deal of surprise has been occasioned the past week over the authentic report that Charles Hoey and Harry Lee, after a partnership of six years, during which their firm name "Hoey and Lee" has become a variety trade-mark, have dissolved, and will hereafter continue on separate paths.

Mr. Hoey has secured another partner. The new team will appear at the Doric, Yonkers, next week for the first time.

Mr. Lee will play alone, having conceived the idea of a single act, in which he will give a Hebrew impersonation, with material written by Aaron Hoffman.

Hoey and Lee are playing this, their final week, at the Keith-Proctor house in Jersey City. Both the partners stated that they did not desire to make public the causes of the separation.

VICTORIA LEAVES IN JUNE.

Vesta Victoria leaves for London June 20. This week she is playing Boston. From there she returns for one week to New York, playing at the Fifty-eighth Street Theatre. Philadelphia is next on the list, followed by the Twenty-third Street.

When Miss Victoria returns to America in the fall she will bring her own company with her, an agreement with Klaw & Erlanger providing that her supporting organization, which is to play their circuit, shall be entirely English. Miss Victoria will not take out a road show this Spring as was originally planned.

MEETING IN CINCINNATI.

Cincinnati, April 5.

A meeting was held last week at the Sinton Hotel with M. C. Anderson, Henry M. Ziegler, George B. Cox, J. J. Murdock of Chicago, James E. Fennessey and others present, but the business transacted was of such a nature that none of the persons who attended would discuss what took place.

The fact that Klaw & Erlanger have been offered numerous available sites upon which to build a vaudeville theatre in this city, no doubt is giving them some concern, and it is rumored that should K. & E. make any attempt to secure a vaudeville theatre, or build one here, Messrs. Anderson & Ziegler will change the bookings of the Walnut and Olympic theatres and conduct vaudeville in both houses in addition to the Columbia Theatre. This would give Cincinnati four vaudeville houses.

It is also rumored that in the event that the Lyric Theatre does not prove as profitable an investment to the Shubert syndicate as has been anticipated, the Empire Circuit Company (Western Burlesque Wheel) might place burlesque shows at the Lyric, booking its best and cleanest shows only, and proceeding with a policy similar to the "Wine, Woman and Song" company now playing at the Circle Theatre, New York.

MARIE DRESSLER ILL.

Marie Dressler went to Philadelphia Monday morning to play at Keith's Theatre, but when she arrived was too ill to play. Her trunks were in the theatre and up to the last minute it was hoped that she would be well enough to go on. She has been replaced by Grace Van Studdiford, and her appearance in the Quaker City has been put back a week.

LOOKING FOR GILLETTE.

\$100,000 for 30 weeks is understood to be the terms the United Booking Offices are agreeable to if William Gillette can be corralled for its vaudeville circuit next season.

It will be the highest salary ever paid in vaudeville, if finally accomplished. Mr. Gillette wrote "The Red Owl," a dramatic sketch now playing in New York. With the big monetary inducements, it is thought he may be persuaded.

ANOTHER GUESS FOR CHICAGO.

Chicago, April 5.

It is reported here that Klaw & Erlanger have acquired the Studebaker Theatre for their vaudeville scheme and that they will have at least three theatres devoted to the varieties next season. George W. Lederer and Harry Powers are at the head of a new corporation being formed to operate the Windy City end of the enterprise.

KNOWLES' SALARY ABROAD.

The only vaudeville engagement that will probably be played by R. G. Knowles prior to his several times postponed return to England will be to-morrow night at the Grand Opera House. Knowles goes back to England at a salary equivalent to \$1,665 per week for only one show a night and in addition gives two matinees a week with his lecture, for which he receives fifty per cent of the gross receipts.

THINGS MOVING IN 'FRISCO.

San Francisco, April 5.

In the frame up of a new amalgamated circuit to contest the aggression of Sullivan-Considine in the Pacific slope territory, there will be a chain of thirty houses. The Tony Lubelski houses and those of the Empire Circuit are in this number. The new concern proposes to carry on an aggressive war and Lubelski has started for New York to look into the making of some new booking arrangements, it is supposed. He should be there by to-morrow.

Meanwhile the Sullivan-Considine people are anything but idle. This week announcement was made that that firm had taken over the Globe Theatre and would presently open it as a vaudeville house.

"VANDERBILT CUP" CLOSES.

Last Tuesday night notice was given to the members of "The Vanderbilt Cup," playing at the Grand Opera House, that the company would disband on April 13, "owing to Miss Janis refusing to play the time laid out by Liebler & Co.," as the announcement said.

It is expected that the gross receipts this week of the production will be at least \$12,000. Large business has followed the piece all along its tour.

Elsie Janis, the star of the show, has engaged to go into vaudeville, opening at Williams' Colonial, in New York, on April 22, having contracted to play for three weeks on the Williams circuit.

Milton Aborn and Liebler & Company, the interested parties, were notified of the Williams' vaudeville contracts, and on Thursday of this week made application for a temporary injunction to restrain Miss Janis from carrying them out.

The outcome of any suit brought to restrain Miss Janis from playing in the varieties will have an important bearing upon future vaudeville engagements Miss Janis is understood to have in mind. This is said to be the chief reason Miss Janis is anxious to have the matter decided.

HAS UNITED MAY IRWIN?

A strong rumor was afloat this week that May Irwin had signed, or is about to sign, a contract with the United Booking Offices for a season of vaudeville in the houses booked by it, commencing next September.

The time given was 30 weeks at a salary variously reported from \$2,000 to \$2,500 weekly. No verification could be obtained. It is fairly certain that there has been some correspondence between the parties, and it would surprise no one if Miss Irwin signed.

The comedienne has a contract with Henry M. Sire, with three years yet to run, and any theatrical venture she might engage in would require his sanction. Various offers have been made to her in the past for a vaudeville tour, but the time before tendered never approximated over ten guaranteed weeks.

JULIA SANDERSON TIRED.

Julia Sanderson, the singer, is laying off in Springfield this week. She will probably play only one more week in the varieties. After that Miss Sanderson is scheduled to return to musical comedy.

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The 5 Georgettis will shortly return home.

The Herzog-Camaras Sisters sail on April 30.

Annette Wiltsie leaves the "Parisian Widows" to-night.

Willie Cohan has signed with M. M. Thiess for next season.

Morris Cronin, the juggler, leaves for London on Tuesday next.

The Curzon Sisters have postponed their European trip until the fall.

"The Sunny South" will open at the Wintergarten, Berlin, July 15.

Fanny Rice has a new impersonation of John D. Rockefeller in her act.

Kelly and Kent will have a new piece next season, written by Lew Sully.

Ziska and King are negotiating for English time, and expect to leave next September.

Last Sunday night, Hammerstein's held the largest audience in the house this season.

Harry Martell's eldest daughter will be married next Wednesday to a Brooklyn physician.

Martin Beck and J. J. Murdock arrived in the city Monday and left for Chicago on Thursday.

The McBanns, hoop rollers, will have a new act for next season and claim that it will be a sensational one.

The St. Onge Brothers will play at the Lyric Theatre, Danville, Ill., instead of the Grand, Indianapolis.

"Maude Hall Macy and Company" will be the billing for the cast of "The Magpie and the Jay" next season.

Julius Steger and "The Fifth Commandment" have received offers from London to cover the entire next season.

Mr. and Mrs. Macarte and their monkeys sail for Europe May 30, to play an extended continental engagement.

Gus Edwards' "School Boys and Girls" have been engaged for Hammerstein's Roof this summer, opening June 3.

B. F. Keith, accompanied by Reed Albee, departs next week for the Virginia Hot Springs for a fortnight's rest.

W. C. Fields has been engaged for the bill to be presented on the New York Roof, which opens its season June 3.

The "Performer," the official organ of the English vaudeville artists, celebrated its first birthday on March 21 last.

Arthur Dunn opens at the Majestic, Chicago, Monday. He will go over the Orpheum circuit immediately after.

Richard Pitrot, the foreign agent, will leave for his annual spring trip to the other side about the end of this month.

Will H. Fox returns to England on July 6. His engagements on the other side are continuous from then until August, 1908.

According to the English "Performer" Arthur Bedini will return to this country, and accept another burlesque contract.

Della Ronco, formerly the violinist with the Zingari Troupe, has left that organization and will essay a single act in vaudeville.

Julian Eltinge, the female impersonator, comes to the front with the announcement that this will be his final season in skirts.

"The" Quartet has been booked for forty weeks next season through the United Booking Offices by Al. Sutherland, the agent.

The Camille Trio will remain over here until about January 1, next, H. B. Marinelli having arranged their foreign time accordingly.

Fields and Ward are going to Europe together, next week some time. They may play on the other side, and each one of the team is taking the other over in case the chance happens.

Adolph Klein, manager of the Apollo Theatre, Berlin, who has been in the city for the past two weeks, returns home next Tuesday.

"The Italian's Defense," written by Geo. Broadhurst, will be presented in vaudeville on May 18 with Holbrook Blinn as the principal.

Spissell Brothers and Mack, now abroad, have been booked for forty weeks next season through the United Offices by M. S. Bentham.

Lewis and Ryan have placed themselves under the exclusive direction of Jack Levy, the agent. They will appear first around New York April 22.

For the first Monday in some time the local bills of the United Booking Offices played without mishap or disappointment this week as programmed.

It is a possibility that Max Hart, booking director for Lasky, Rolfe & Co., may pay England a visit during the summer in the interest of his firm.

Stuart Barnes, the Meredith Sisters and the Zingari troupe, all booked by George Homans, may go over to Europe soon, according to Mr. Homans.

Stine and Evans will produce a new piece called "A Bachelor's Holiday" at Pastor's week of April 22. Five people in all will take part in the act.

Irene Franklin is cast for a prominent part in "The Orchid," when that Shubert production is seen for the first time Monday, at the Herald Square.

Monday night "Mike" Bernard, one of Pastor's pianists, was taken ill. Burt Green was in the vicinity, and was hurriedly impressed for the vacancy.

F. W. Stair, of the Star Theatre, Toronto, playing Western Wheel Burlesque shows, was in the city part of the week, leaving for home Wednesday night.

Ted Marks gives but three more concerts at the American Theatre after tomorrow. He closes with his eighth annual Jubilee Concert April 28th.

"Slivers" Oakley, the clown, will go to London next November, playing two months or so in England. Before returning the funny man will visit Sweden.

Julia Winston, formerly with Leo Woods' "Boy Wanted," will return to that act shortly. Miss Winston plays Atlantic City in her single speciality next week.

The annual testimonial to James H. Curtin, manager, and Edward Bull, treasurer, of the London Theatre, will take place there on Sunday evening, April 14.

Alice Lloyd plays her first week outside of the Percy G. Williams houses at the Twenty-third Street Theatre next week. Miss Lloyd has received contracts which will keep her busy on the United booking offices time up to the closing of the present season.

Elliott, Belair and Elliott produced a new act in Chicago last week and were immediately booked for the remainder of the season through the Western Vaudeville Association.

Billy Wood, a member of the original "Wood and Shepard," a famous comedy musical act in their day, is on this side after a long stay abroad, and will probably return to vaudeville here.

The Big City Quartet, a newly formed act, arranged by Harry Leonhardt, manager of the Twenty-third Street Theatre, presented Mr. Leonhardt this week with a handsome jeweled Elk card case.

Bert Cooper, of Cooper, Kendis & Paley, was initiated into the White Rats last week. Mr. Cooper says he is the only music publisher belonging to the order. Mr. Cooper was an actor once—perhaps twice.

E. Wollheim, who came over to New York from the London office of Marinelli, expects to return there on April 23. Marinelli's Berlin office was opened on Monday last. A reception followed the opening.

The regular play brokerage offices are busily engaged these days in digging up and carefully dusting all their old one-act plays, with a view to offering them for vaudeville consumption the coming season.

In order to forestall any possible tenders of bookings for vaudeville for the acts that play "Luna Park" this summer, Frederic Thompson has exacted an option on their services for the entire winter.

E. F. Albee, Martin Beck and J. J. Murdock visited the Circle Theatre on Wednesday night to look over Thiese's "Wine, Woman and Song," with a view to presenting its first part in vaudeville next season.

Charles Wilson, stage manager at the Manhattan Opera House (Hammerstein's), leaves for London on April 23, when his contract expires. Mr. Wilson was formerly in charge of the stage at the Alhambra, London.

Charles H. Acker, late of Lester and Acker, has recovered, after an illness of three months, having had a complication of diseases. He will produce shortly a new act in "one" written by Wm. Lester, of Lester and Manning.

The Majestic at Birmingham has closed. The Shuberts have leased it for the balance of the present season for their legitimate attractions. It will remain dark through the warm weather, reopening in September as a vaudeville theatre.

An attack of blood poisoning made the appearance of Harry Radford at the Keith-Proctor 125th Street house impossible last week. Mr. Radford was compelled to go to a hospital in Cleveland, and was unable to leave the city until too late to fill the engagement. Radford and his partner, Mlle. Valentine, sail for London April 10, instead of April 21, as previously announced.

CONTRACT FOR MONTREAL.

The Columbia Amusement Company this week announced that the contracts for the building of a new burlesque theatre playing the Eastern Burlesque Wheel shows in Montreal had been signed. The location is on St. Catherine street, the main business thoroughfare of the Canadian city. Work will be commenced May 1, and the house will be turned over to the Columbia company early next season.

This will mean the transfer of the Western Wheel shows from the Theatre Royal, where they have been playing, to the Theatre Francais, according to the statement of a Western manager this week.

ALL READY IN TORONTO.

Sam Scribner, of the Eastern Burlesque Wheel, was in Toronto last week getting things in readiness for the beginning of the work of construction on the new Columbia Amusement Company's theatre in that town. The excavators will commence work as soon as the frost leaves the ground, and it is promised that the completed house will be thrown open by the opening of the next burlesque season.

Scribner was also in Washington settling up a dispute between the former owner of the property upon which the new house is being built and a lessee of one of the buildings. The latter's lease had a year to run and he refused to vacate. The matter was compromised between the militant lessee and the owner of the property, who had contracted to turn over the property free of all incumbrance.

"NIGHT OWLS" NEW NAME.

The "Night Owls" name has been changed to the "Casino Girls" on the Eastern Burlesque Wheel circuit. Following the closing of the "Behman Show" to-night, the renamed Manchester-Hill show will swing into the unfilled time, beginning at the Standard, Cincinnati.

MAY HOWARD IN DENVER.

May Howard is now holding forth in stock burlesque at the Lubelski theatre, Denver, Col., where she opened March 18, for an eight weeks' run. There is a weekly change of vaudeville bill with a burlesque afterpiece. This is the house formerly played by the Western Burlesque Wheel attractions. The Tivoli Stock Company, from San Francisco, was there the early part of the season, and later the Brandon Dramatic Stock Company. Miss Howard reports good business.

FROM CHORUS TO LEAD.

Chicago, April 5.

May Strahl, who stepped out of the chorus and assumed the leading female part with the "20th Century Maids," owing to Toma Hanlon's illness, at the Folly last week, gave such a creditable performance that she has been engaged with the show for next season.

SCHENECTADY'S SITE GIVEN.

Schenectady, N. Y., April 5.

The site of the new Eastern Burlesque Wheel theatre to be erected here, and called the "Electra," has been given out. It will be located at Albany street and Germania avenue. The Main street trolley cars pass the corner. William H. Buck will be local manager.

EMPIRE'S MEETING.

Much mystery was made of a meeting of half a dozen members of the Empire Circuit in the offices of the Miner estate Thursday afternoon. It was at first denied that any meeting was being held, but later it was given out that the report of attorneys who had been searching the title to the newly purchased property in Williamsburg was being received. Rankin H. Jones, the Cincinnati lawyer and counsel for the Empire Circuit Company, was present in the interests of his principals. Everything was declared satisfactory and it was expected that the company would take title by the end of the week.

Questioned as to the report that active negotiations were going on for the buying of the Hyde & Behman Company's Brooklyn holdings, an Empire Circuit officer said:

"We know that Mr. Richard Hyde would very much like to get out of the burlesque business, but we have made him no proposition within the last month or two, nor have we received any from him. The situation remains the same as it was at the beginning of the year except that we have now entered Williamsburg."

GIRLS FOR BURLESQUE.

Not less than 160 women will be imported this year from abroad for use on the burlesque wheels. They will be used to fill the chorus ranks and come in batches of from two to six, organized into "girl acts."

Of the large number of girls imported this year, probably the only "girl act" that will return home is that known as "The Six Darlings," which has been on tour with Weber & Rush's "Bon Tons." They have arranged to sail after the show closes in five weeks hence.

ADVANTAGE OF FAME.

Minneapolis, April 5.

It happened at the Orpheum. Warren and Blanchard and Lillian Shaw were on the same bill and the comedienne was singing "Jealous," wherein there is a reference to "Uncle Tom's Cabin" and "Marks." Blanchard was standing in the wings.

"That's queer," he said, "where does Marks come in to get mentioned in a popular song?"

"Didn't you ever see a 'Tom' show?" demanded his shocked partner.

"No."

Mr. Warren explained the allusion.

"Oh," observed Blanchard, "I thought it meant the Chicago lawyer."

"MEDICINE MAN" AT LAST.

James Carson, who is well known on the road where the medicine show lives and has its being, will enter vaudeville. "The Tramp Doctor" is the name of the offering and Carson figures that with his dearly bought experience he should make the offering a triumph of realism. Frank Maltese is writing the sketch.

SCRIBNER-COOPER MARRIAGE.

Sam Scribner, of the Eastern Burlesque Wheel, and Etta Cooper were married April 4, at the Holy Collegiate Church, Twenty-ninth street and Fifth avenue. They started for a honeymoon trip through the south immediately after the ceremony.

EASTERN DISCREDITING.

As an evidence that the Eastern Burlesque Wheel is considerably disturbed over the announced intention of the Empire Circuit (Western Wheel) to invade Williamsburg, Hyde & Behman's hitherto undisputed territory, there was a deliberate attempt made during the week to discredit the transaction.

It is said that title to the Broadway (Brooklyn) property had not passed to the Western burlesque firm and that what they announced as a purchase was merely the securing of an option which expired April 15.

From sources entirely disinterested, it was learned that the purchase of the Williamsburg property was a bona fide transaction, and that contracts have been signed between the Empire company and Dr. W. H. Schreiber, the former owner.

ARRESTS THEATRICAL AGENT.

Cincinnati, April 5.

J. W. Cole, a theatrical agent and manager of No. 11 West Fifth avenue, this city, was arrested on a serious charge here this week. Two girls, both under fourteen years of age, are held as witnesses against him.

Both came here from Pittsburg in answer to Cole's letters and were to have met him at the Hotel Oxford. They fell into the hands of the police and Cole's arrest followed. The prisoner will be turned over to the United States authorities charged with sending improper letters through the mails.

A DEATH COMPACT.

Whoever dies first, whether it be George Fuller Golden, the monologist, or Claude C. Bartram, editor of the English artists' paper, "The Performer," it will devolve upon the other of the pair to hasten to any part of the world where the death occurred, secure the remains, have them cremated and cast to the winds from the top of the Statue of Liberty in New York harbor.

This is the compact made fourteen years ago, says Mr. Golden, between himself and Mr. Bartram. Both are from Bay City, Mich., and grew up together. Mr. Bartram was on the vaudeville stage here for some time, but emigrated to England, where he has since resided.

TOLEDO'S NEW LAW IN EFFECT.

Toledo, April 5.

In spite of the strong disapproval of the Mayor, and petitions from all of the local managers, the new theatre law is to be enforced, and the following notice may be seen over the box office windows of all Toledo houses:

"NOTICE.—After Saturday, March 23, children under 17 years of age cannot enter this theatre unless accompanied by parent, guardian, teacher or some adult member of the family. This order is required by the new City law, which becomes effective Sunday, March 24."

A. Shapiro, manager of the Arcade and the Empire, has expressed the intention of ignoring the ordinance beyond the display of the above notice, and stated to a VARIETY representative that, being no judge of ages, he will be compelled to take the word of anyone applying for admission, having so instructed his ticket sellers.

Bert Coote, an American, has opened a school for dancing in London.

ASSESSING FOR TRANSPORTATION.

Tom Miner, who was recently elected to the position of treasurer and secretary of the Empire Circuit Railroad Committee, has just finished the work of assessing the different companies in the Wheel in the new scheme for equalizing the railroad fares to the opening stand of this season. It figured out at about \$250 per show.

In former years there has been considerable dissatisfaction on this score. The show that drew Kansas City for the opening week was required to pay baggage charges and railroad fares amounting to nearly \$800, while the lucky manager that drew New York escaped without any transportation cost.

At Mr. Miner's suggestion during the Philadelphia meeting last Summer the new scheme was adopted of dividing the total cost of transportation for all of the thirty-seven companies into as many assessments and so equalizing the cost to each.

Mr. Miner has completed the railroad arrangements covering the remainder of the present season and has begun on next season in a general way. He has moved down stairs from the offices of the Miner Estate in the Knickerbocker Theatre Building to the headquarters of the Empire Company.

EASTERN WHEEL'S B. B. CLUB.

Cleveland, April 5.

Manager Chenet, of the Empire Theatre, Cleveland, Ohio, is making arrangements to take the Empire Theatre Baseball Team on a tour around the circuit of the Eastern Wheel Burlesque houses, and issues a challenge to play a series of from one to three games, and in some towns five games will be played. The Empire Theatre nine has defeated all local teams met.

The proposed trip will be from Cleveland to Indianapolis, where they will meet the Gayety Theatre team; from there to Cincinnati, where five games will be played with the Standard Theatre, and from there Birmingham and New Orleans. After New Orleans, Kansas City, and then a side trip will be made to Omaha, St. Joseph, Des Moines and St. Louis. Not being able to arrange with Chicago, Manager Chenet will take the team direct from St. Louis to Philadelphia and then to all Eastern cities where the Columbia Amusement houses are located.

Any theatre outside of the Columbia Amusement Company's houses wishing to arrange a game for a side bet of from \$10 to \$100 should communicate with Manager Chenet at once. Fourteen men will be carried with the Empires, besides "Rugs," the mascot.

A RAPID TRIP.

Hayman and Franklin, the sketch team, sailed from Plymouth on March 27, arriving here Thursday. The trip was taken under the doctor's orders. They remain in New York a week, returning to England April 18, in time to resume work at the London Pavilion April 29.

Richard Pitrot has been in negotiation for some time with Les Rainots, a trio of French bar and trapeze performers, one of whom, it is claimed, can do a triple somersault from a bar, landing upright on the stage.

BARRING COMMENCES.

The threatened "barring" by the United Booking Offices of all acts playing the opposition has seemingly received a fair start with the case of Emma Carus.

Miss Carus booked considerable time through the United, but had one open week in April, which was filled in the office of William Morris, if report be true.

The United, upon hearing of a rumor to that effect, gave notice to her agent that if the Morris week was played by Miss Carus all her United time would be canceled. Miss Carus was sent for, but it is not known what position she took or what disposition has been made of the tangle.

It is said that Miss Carus booked the Morris week direct with that office, and it is supposed the contract called for her appearance at the Garrick in Philadelphia.

Another "barring" incident has been brought to light by the manager of the Savoy Theatre, Hamilton, Canada, which books through the Morris Office. An act booked to play there is said to have received a letter on the letter-head of the United, with the information, plainly indited, that if the Hamilton engagement was played it would be barred out of the United houses for the next three years.

The Savoy manager is understood to have taken the letter from the act, had it photographed, and placed the case in the hands of his attorneys.

ROLLER SKATING ACT.

Twenty-five years ago, George Jackson, of the Jackson Family of cyclists, was known as "Master Georgie Jackson, the best fancy and trick roller skater in the world." Mr. Jackson skated all over the country during the "roller" craze of that period, and the revival of the sport at the present time has suggested to Mr. Jackson the advantage of his troupe also giving a roller skating act in addition to their present cycle riding.

This would give the Jackson Family two acts on the same bill. It will probably be "tried out" shortly, and if found pleasing, continued during next season. All the members of the Family can roller skate, Mr. Jackson's wife especially being expert upon the wooden wheels.

WHITE RATS MOVE.

On Wednesday last the meeting rooms of the White Rats were located in the two upper floors over Churchill's Restaurant, at Forty-sixth street and Broadway.

Eleven rooms are included in the space secured by the society. A "house warming" will take place after the Rats have settled in the new quarters.

TOBY CLAUDE IN SERIOUS ROLE.

A condensed version of "Under Two Flags," by Margaret Mayo, will be presented at Keeney's, Brooklyn, during the week of April 15, with Toby Claude as Cigarette. There will be special scenic effects and six people in the cast. M. S. Benthall has the bookings.

A CIRCUIT OF THREE.

Joliet, Ill., April 5.

L. M. Goldberg has added the Bijou Theatre, Kankakee, Ill., to his string and now controls the Grand, Joliet, the Castle at Bloomington and the new Kankakee acquisition.

IMPROVED LAFAYETTE.

Detroit, April 5.

While it has been decided that there will be no Klaw & Erlinger vaudeville theatre in Detroit, the opposition will be represented here next season by the Lafayette, Dr. Campbell's house, which is now playing vaudeville booked through the Morris office.

The Lafayette will close its season this week. Immediately alterations and improvements will be commenced, until the theatre is a first class one in every respect.

There is a lot adjoining the Lafayette which may be purchased to allow of an enlargement to the present theatre building.

HARRY MOCK'S BASEBALL FEVER.

With the arrival of the spring weather, baseballitis struck Harry Mock, superintendent of Hammerstein's Victoria. Mr. Mock organized a ball nine from the house staff last season.

The opening game for the present year is scheduled the first week in May with the nine from "The Ham Tree." Mr. Mock will call his crew the Victoria Baseball Club, and William Hammerstein has promised the currency wherewith to purchase appropriate suits for the players.

DES MOINES SETTLED ON.

Chicago, April 5.

The deal for the erection of the \$150,000 vaudeville theatre at Des Moines has been practically closed here. Lederer and Strouss and the Karl Kohler estate signed a contract with the Majestic Theatre and Orpheum management to play the attractions from the Western Vaudeville Association offices, commencing next season.

The theatre will occupy the site of the "horseshoe" block at Mulberry and Eighth streets and will have a seating capacity of 1,700. Fred Buchanan will be resident manager.

EXPECT TROUBLE OVER DIXEY.

Henry E. Dixey has been billed to appear at the Orpheum, Brooklyn, next Monday, April 8, and Percy G. Williams has informed Walter N. Lawrence, who claims an exclusive contract with Dixey, that the latter intends to appear at his house. Mr. Williams, through his attorney, has asked Mr. Lawrence if he contemplates legal proceedings to restrain Dixey, and requested that they be brought in sufficient time to have the motion determined by the courts before the Monday performance.

Up to Thursday, nothing had been heard from Lawrence, although some legal action is anticipated before the date set.

RUSSELL BROTHERS THROUGH.

The Russell Brothers have rejected all overtures looking to their continuance in vaudeville. They begin rehearsals next Monday and open on the 22d in a new play from the pen of Charles E. Blaney, trying it out for four weeks this spring.

GIRLS GOING TO PARIS.

Ned Wayburn has engaged six of the original English "Pony Ballet" for a dancing act to be presented in Paris in May, paying the girls \$75 a week each.

SURPRISED S. Z. POLI.

Hartford, Conn., April 5.

A genuine surprise was given S. Z. Poli, the vaudeville magnate, when he arrived at his handsome new home, 10 Howe street, last Monday night.

Governor Woodruff, Mayor Studley and a host of notables were gathered in the parlors as Mr. Poli entered. "Surprise!" was bellowed out in the good old fashioned way, and Mr. Poli was so overcome with pleasure at the brilliant assemblage that he almost wept.

The occasion for the compliment to the vaudeville manager was an impromptu "house warming" at Mr. Poli's mansion. About \$50,000 has been spent on the new Poli domicile, and it is now one of the show places of the city.

After the excitement quieted down a banquet was given in the large dining room. State Senator McGovern acted as toastmaster, and in a graceful and laudatory speech presented to Mr. Poli a \$2,000 cathedral clock as a decoration for his home.

NO SPECULATORS IN CHICAGO.

Chicago, April 5.

The legislature has unanimously passed a drastic bill, preventing the sale of tickets to the theatres, circuses and other places of amusement at prices greater than those asked at the box offices.

The bill was introduced by Senator Glackin and pushed through the House by Senator Oglesby. The new measure prohibits the sale of tickets by any one anywhere for more than the price printed on the face.

Violation is penalized by fines ranging from \$50 to \$200 and thirty days to six months' imprisonment.

The "scalpers" and managers arrested under the old anti-scalping ordinances will appear in court April 16.

MARINELLI THE SAME.

There has been no change in the booking conditions between H. B. Marinelli and the two large booking offices. The matter of terms is the obstacle which prevents the Marinelli Office from joining itself exclusively with either.

Marinelli is reported to have demanded that whosoever he represents on the other side shall have no other agent. This proposition has been declined generally so far.

CHESTNUT STREET WILL NOT OPEN.

Philadelphia, April 5.

The Chestnut Street Theatre, previously announced to open on April 15 for vaudeville, will remain closed for the balance of this season, according to a statement by Percy G. Williams, who holds the lease.

The house will remain closed until the first week in next September, when a vaudeville show will be installed if nothing crops up to change the present plans by that time.

NO ACTION ON RAYMOND AND CAVERLY.

The Vaudeville Comedy Club at its meeting on Tuesday night last laid over for a week the case of Raymond and Caverly, under investigation for unprofessional conduct. The delay was asked by the committee appointed to look into the facts.

ROBERT GRAU'S WINDFALL.

A letter from his late brother's attorney has been received by Robert Grau, who is now in New York, notifying the agent that he will have a one-fifth share interest in the Maurice Grau estate, said to consist of \$400,000 cash, a valuable residence on Fifty-sixth street, New York, and a royalty on a number of musical scores in use from time to time by the Metropolitan Opera Company.

There is a report that Mr. Grau's brother had no other kin, and that Robert will inherit the entire estate.

Whether the death had any influence upon Mr. Grau's vaudeville intentions is not known, but he stated this week that an announcement would be shortly made of a large venture, having directly to do with the variety business, and in which he would be the dominating figure.

CHANGE IN LOUISVILLE.

Chicago, April 5.

An unauthenticated report has been circulated here to the effect that a new theatre devoted to vaudeville will be erected at Louisville by several local capitalists.

The site has been secured, according to W. H. Labb, general manager of "White City," Louisville, who states that the new playhouse will represent a cost of \$250,000 and will book in conjunction with the United Booking Offices.

It will be operated on a scale new in the West. The performance will start at 10 or 11 o'clock in the morning and run continuously until 10:30 at night.

Nothing has been said or mentioned as to what effect the scheme will have on Hopkins' Theatre, the only vaudeville house in Louisville at present. It is likely that Hopkins' will change its policy next season.

GARRICK'S BILL LAID OUT.

The opening bill for the Klaw & Erlanger vaudeville theatre, Garrick, in Philadelphia on April 22 has been laid out by the William Morris office.

Mr. Morris this week refused any information regarding the acts which will compose it beyond stating that the opening number would be an act which has often been featured on the Keith circuit.

Contrary to expectation, it has been learned from other and reliable sources there will be no "big feature" on the program. George M. Cohan has been rumored to head the list the first week at the Garrick, his own show closing the Saturday previous, but this will not happen.

The bill will be made up of high grade variety, and the uniform excellence of the program as a whole is the Klaw & Erlanger definition of "advanced vaudeville."

WILL ROUTE NEXT WEEK.

The managers attached to the United Booking Offices have been informed to assemble at headquarters next week, when bookings will be laid out for next season and routes made up.

The necessity for this move is believed to be the desire on the part of the United to insert in all contracts to be issued the towns and dates to be played.

HAMILTON READY AUG. 6.

C. W. Bennett now expects to have his vaudeville house ready to open in Hamilton, Canada, on August 6. Summer has little or no terrors for the Canadians.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

"A Night With the Poets," Twenty-third Street.

W. J. Kelly, Alhambra.

Vasco, Colonial.

Alexander and Bertie, Colonial.

Della Ronca, Union Square.

Henry E. Dixey, Orpheum.

Little Bob and Tip, Novelty.

Clark's Animals, Gotham, Brooklyn.

Eva Tanguay.
Songs.

15 Mins.; One.
Hammerstein's.

Eva Tanguay for her local reappearance received a hard position to hold on the Hammerstein bill Monday afternoon, appearing one number before the close, following the laughing sketch of Willard Simms' "Flinders' Furnished Flat." Miss Tanguay sang six or seven songs, with three changes of costume, and did some dancing, but not with the violence of former times. Of the selections, the opening one, "I Don't Care," was much the best. During one number, Miss Tanguay remained perfectly quiet on the stage, a remarkable exhibition for this animated young woman. In a better program position, her reception might have been more cordial. She was encored, but the "Sambo" Eva Tanguay was missing. Miss Tanguay is inviting the house to join in the chorus of her last song, but the Monday afternoon crowd at the Victoria did not exert itself. *Sime.*

Ned Nye.
"The Dancing Talker."
15 Mins.; One.
Keeney's.

Girlless and alone, Ned Nye, late leader of the "Rollicking Girls," makes his bow as a single entertainer in "one" this week at Keeney's. There is novelty in his work, and the idea of telling his stories, the while executing those characteristic Nye gyrations makes an amusing number. Nye has a crowd of jokes, old and new, for the specialty, which at the Monday night performance scored a high percentage of bull's eyes. Laughter at the second story practically held up the act. Nye's position was changed from second to fourth after Monday afternoon, which was probably the best evidence of worth he could have demanded. The story used in the encore is an old one and was probably dug up upon the spur of the moment. Such roughness as the talk displays will be smoothed out after a few performances and new material will "fatten" it up. *Rush.*

Lillian Doreen.
Songs.
17 Mins.; One.
Colonial.

And so the "song-boosting" game goes blithesomely on. Miss Doreen rather overreached herself this week in "plugging" her final number with the aid of a man in one of the stage boxes, repeating the chorus no less than six times, to each of which the man added another. This was partly the fault of the upper part of the house, which instantly demanded more until the audience on the lower floor became wearied to the point of wandering

NEW ACTS OF THE WEEK

attention. Miss Doreen won a more than cordial reception and after her second song, an unfamiliar "coon" number, had established herself firmly in the good graces of her audience. She has an easy and graceful stage presence and a decidedly agreeable voice. *Rush.*

William Gould and Valeska Suratt.
Songs and Travesty.
27 Mins.; Open Full Stage; Close in One.
Twenty-third Street.

Mr. Gould is making an announcement preceding the act this week that Miss Suratt will sing "The Gibson Girl," a selection she became identified with while playing in "The Belle of Mayfair" this season. In order to allow the stage to be set, Gould adds a couple of stories. Miss Suratt's entrance is made in her "Gibson Girl" pose and black gown, both of which came from the production. Miss Suratt sings a chorus only of the song. The remainder of the act remains the same as before seen in vaudeville, excepting one new song for the finish sung by Mr. Gould. The act is a big hit now as it always was. *Sime.*

Elsie Faye and the Pierce Boys.
Songs and Dances.
12 Mins.; One.
Fifty-eighth Street.

In her first week Elsie Faye, formerly of Lynn and Faye, is singing, dancing and changing costumes, having the aid of two very young boys, the smaller of whom is much the better dancer, although it is the general appearance of the act which wins the approval of the house. There is a stage wait after the opening, and this should be overcome. Miss Faye looks well, wears nice clothes and sings three songs, the first "Sweet Marie Snow." The boys ought to be instructed to give less attention to the audience and more to the matter in hand, in their case, dancing, as the singing does not prominently figure. The newness of the act was very noticeable, even to the wooden shoes of the youngsters, and this may have had an effect on their dance steps. *Sime.*

Bernar's Marionettes.
14 Mins.; Full Stage (Palace Special Setting).
Fifty-eighth Street.

Were it not for the poorly made and shabby looking miniature stage used by Bernar for his marionettes, he would have an excellent act of its kind, although not comparing with Jewell's Manikins, either in work, figures or layout. His stage is placed far down, and is small in size, with the top and sides plainly in view. Bernar is in town for the first time this week. His opening announcement is that he works the figures unassisted. While this is possible, it is improbable. The finale is a ballet, with a "premiere." The dummies are built out of proportion, and the movements jerky. About the best is a magician, the show following the lines of a variety performance. The act was well liked by the audience, and was applauded generously, but Mr. Bernar should have a new stage built, adapt-

ed to the houses he will play in this country. His present one could be set up in a fair sized parlor. *Sime.*

The Francielas (3).
"Strong Act."
16 Mins.; Full Stage.
One Hundred and Twenty-fifth Street.

A man, woman and boy compose the troupe of strong people, the two latter acting in the capacity of assistants only. The man is a well-built, muscular sort of chap resembling La Veen, of La Veen and Cross, in appearance, and he graciously refrains from "posing" in a cabinet. Heavy objects, including cannon balls, are juggled, and a few of the simpler tricks shown by others are given. Francelia seems to use a heavier ball in this work. Something of novelty is the catching of a cannon ball thrown from a catapult, and again the machine is employed to throw a torpedo shell, alleged weight of which is 300 pounds, to the man's shoulders. It is a showy and well worked trick, spoiled to an extent by unnecessary comedy interjected by the boy. The finish, where the woman, seated in a chair held up by the man's teeth, is carried off the stage by him while "cakewalking," brought considerable applause. The act opened the bill and made an excellent number in value for that position.

Ainsley Scott.
"Dramatic Characterizations."
15 Mins.; Full Stage.
Union Square.

Mr. Scott does not divulge his age on the program, although the announcement says this is his "first appearance on Broadway in forty-five years." This would argue that he has been voting this long while. His act is chiefly interesting from his exposition of the old school of acting, which has been described as "the scene-chewing" style. Mr. Scott gave two lengthy recitations, the forum scene from "Virginius" and "The Face on the Barroom Floor." Those of us who like it would call Mr. Scott's method "virile" and "robust," while the others would be inclined to consider it merely florid. The audience was disposed to be very friendly to the elderly actor and his rather graceful young assistant. *Rush.*

Rogers and Deely.
Songs and Talk.
16 Mins.; One.
Twenty-third Street.

The members of this present team, playing town for the first time this week, were formerly of Talbot and Rogers and Morrell and Deely. Mr. Rogers is "straight," while Mr. Deely works in blackface. Both have good voices. Rogers was handicapped by a cold Tuesday evening. The catch line of the act is "Is It?" often used by Deely, and first presented by Tom Ryan of Ryan and Richfield. Some tangled talk about a shoemaker's "last" is employed, as well as "imaginary" persons and things. Both men have individuality and a style of their own, playing with freedom and ease. It is an amusing act, and could stand more singing. What little vocalism was offered received much appreciation as did the talk. *Sime.*

Adeline Francis.
"The Talking Singer."
14 Mins.; One.
Union Square.

Miss Francis brings to her work as a single entertainer a pleasing personality and an agreeable voice. Her selection of songs shows a decided leaning toward the comedy side, and for the greater part she talks. This does very well for the verse of the songs, but she should sing the choruses. Four songs make up the offering, the final one, "No Wedding Bells For Me," giving an exit to fair applause. *Rush.*

Ben Bradbury and Company (2).
"An Emergency Act" (Comedy).
23 Mins.; Open Full Stage; Close in Two.
Pastor's.

Written by Edward McWade, who was responsible for "Change Your Act." "An Emergency Act" is an adaptation of that "bare-stage" sketch. There is good fun in this latest piece where a "hick" variety team awaiting an opportunity to "break in" in the East are hurriedly dispatched to fill a vacancy. The action takes place on the stage, and consists mostly of an argument with the stage manager, well played by Harry Collins, although he is made to wish too often for "Casey and Whelan's" return (the team who disappointed). Considerable "padding" in both dialogue and business exists, and if the surplusage can not be substituted for agreeably, it should be dropped. Three minutes out of the piece would do no harm anyway. More technical slang would probably be enjoyed. Harry Milton looks and plays his part well, but Ben Bradbury is too genteel a "hick." Bradbury makes an excellent "straight" man. There is some bright dialogue, and "An Emergency Act" should develop into a first rate comedy offering. It had a hearty reception, although handicapped by following another back-of-the-footlights sketch. *Sime.*

Imperial Four.
"Breaking Into Vaudeville" (Comedy).
18 Mins.; Three (11); One (7).
Pastor's.

Louis Hallet placed together the sketch in which the Imperial Four, a new singing quartet, is playing at Pastor's. Mr. Hallet did a good job. The scene is laid in a dressing room of a vaudeville theatre, and the quartet, returning from the stage, is upbraided by its manager for carelessness. He immediately calls a rehearsal, and the songs and action thereafter are legitimately introduced. The men "make up" in view of the audience, having a "Dutchman," "Rube," black-face and "straight." H. W. Haynes and H. D. Johns as the "Dutchman" and colored man respectively, supply a fair amount of comedy, although the best humor is secured before the comedy characters are taken hold of. This is the controversy between the four as to who is responsible for the poor showing made on the stage. H. Van Every (or Emery) as the farmer, does nothing with the part, and throws out the harmony in "I've Said My Last Farewell." The blending is much better in the next number when the bass changes his position. More and plenty of rehearsing will benefit the vocal portion. Oliver Johnson, who plays "straight," has

a pleasing bass voice, but spoils his entire stage appearance by a drooping manner of carrying himself. The entry into "one" is too quickly made. Three or four minutes in that position would be plenty. Another wordy argument among themselves, opportunely placed and well worked up to, would be better. With the singing improved, both in selections and quality, and a solo added, the Imperial Four are going to be in demand, because they have a corking good act, both in idea and execution. *Sime.*

Ricca Allen and Company (2).
"Wanted—A Wife" (Farce).
18 Mins.; Three (Interior).
Pastor's.

John Floyd Hume wrote the story of "Wanted—A Wife," the new sketch Ricca Allen and Company are playing at Pastor's this week. Mr. Hume's tale is rather insipid. It is about a youth who will inherit \$1,000,000 if he marries by ten P. M. on the same day the action takes place. "A million" doesn't seem nearly as much on the stage as it does after you think it over, and considering the author has allowed the heir only three minutes lacking the hour to become engaged, secure a minister and be married, he is evidently not anxious over large sums himself. Miss Allen assumes three characters, and there is a servant (Gus Carney) who attempts to handle the comedy. Miss Allen appeared best as a soubrette, caricatured a Salvation Army lassie, and played a nurse, in which disguise she married her heart's choice (Albert Latscha), with the odds that she did so because he had a million. The piece just about passed through.

Sime.

Roberti's Animals.
15 Mins.; Full Stage.
Twenty-third Street.

Having bears, dogs and monkeys in his collection, Roberti, said to be from the West, is showing little new or novel with the animals at the Twenty-third Street Theatre this week. It is the closing number and fairly pleases. *Sime.*

"A Day and a Night in Atlantic City."
"Girl Act."
20 mins., one, two, three and full stage.
(Special sets)..
Keeney's.

A review of the new offering as it was given Monday night in the Brooklyn house would be distinctly unfair to its producers. The lights were grossly mishandled and when the girls were not working in Egyptian darkness they were in full glare of the electrics, whereas the settings were constructed with broad effects, meant to be shown only under half-lights. The result was as complete a fizzle as a stage crew could possibly make of what gave evidence of being a skilfully arranged electrical spectacle. Charles Nevins and Lydia Arnold head the offering, and are backed up by half a dozen neat and pretty "broilers," all of them good workers and graceful dancers. Mr. Nevins opens with a new song called "On a Sunny Afternoon," which has a fairly pretty swing, and there are other musical numbers. Miss Arnold does very well with her selections. A novelty dance

in the act has a rainstorm with electrical effects and real Croton. It should make a good novelty finish, but the rainstorm on Monday worked out as a "brain storm" on the part of the chief electrician.

Rush.

The Rinaldos (2).
Hoop Rollers.
13 Mins.; Full Stage.
Pastor's.

It's difficult nowadays to show anything new in hoop rolling in the work itself, but the Rinaldos have a finish to their act, with the hoops thrown to balance on strings that is beyond any yet shown in that particular trick. Gertrude Rinaldo does her share, another new departure, but the act lacks display. It is gone through with in a workmanlike manner, but needs to be made more showy. Other than the strings and the girl's share of the entertainment, no novelty is seen. More "passing" might be tried. Both the Rinaldos have a pleasing stage presence, particularly the woman, who appears rather tall for the short skirt of the pretty blue dress she wears. With their good looks, it should require but little intelligent thought to have a high grade act.

Sime.

Lulu Beeson.
Songs and Dances.
7 Mins.; One (Special Drop).
Novelty.

Winner of the Richard K. Fox medal for four years, 1904-7, Miss Beeson makes her appeal directly through dancing. She is a clever wooden shoe dancer, but can hardly uphold a single turn in this department alone. One song sung in a small voice suggests the advisability of working out a "kid" number. Miss Beeson would probably fare better were she to take a partner. As a single song and dance act, the short time before the footlights will naturally keep her down.

Harry B. Lester.
Impersonations and Monologue.
17 Mins.; One.
Twenty-third Street.

After a season with "The Earl and the Girl," Harry B. Lester re-appears in vaudeville this week, with about the same routine of impersonations, a new song or two and some very old stories. Mr. Lester has remarked that with the closing of the season so near, it was not worth the while to prepare everything afresh. Mr. Lester "showed" how Mr. Cohan would sing a verse of a song. His impersonation of Billy S. Clifford was the best, and Raymond Hitchcock has been retained. A music publisher receives a "notice" from Mr. Lester on the stage. He was liked well enough considering he has made no special effort for extreme favor.

Sime.

OUT OF TOWN.

Hal Davis, Inez Macauley and Company (4).
"A Race for a Wife" (Comedy).
18 Mins.; Open Three; Close Full Stage (Special Sets).
Shea's, Buffalo, N. Y.

This pair, who were lately seen in a dramatic offering, have spent much money

on "A Race for a Wife," which has a decided comedy flavor. A good deal of the humor is broad, but wins the laughs with certainty and has a splendid finish calculated to "make 'em sit up." The young couple are shown preparing to elope when the entrance of the father disturbs them. A comedy passage follows in which the old gentleman is overpowered and pinned down under a settee and the young people depart. A dark change and the curtain rising on the full stage shows an exciting race by moving pictures between the elopers in an automobile followed by the excited father in one of his own trolley cars. The mechanism of the race scene is cleverly worked and the presence in the automobile of a minister, book in hand, tells the story of the elopers' triumph over the choleric father. With the rough edges worn off, the piece should be a valuable addition to their list of sketches.

Dickson.

Countess Olga Rossi and Mons. Paulo.
"During the Performance."
14 Mins.; Four (Interior).
Orpheum, New Orleans (Week March 25).

Countess Rossi and Mons. Paulo were billed to appear in the "Soda Fountain" sketch, but, instead, "broke in" a new act, entitled "During the Performance." Paulo is seated in a box during the opening number, presumably a spectator. He becomes enthusiastic over the singing of the Countess. Unable to restrain himself longer, he rises and shouts, "Fine! Bravo!" gesticulating wildly. After fooling the audience for a minute, Paulo discloses his identity. The singing numbers include "Parla," "Eternal Love" and an imitation of Anna Held singing "L'Amoureuse." The act closes with an operatic rendition of "I've Said My Last Farewell," which at the opening performance received four recalls. "During the Performance" is an improvement over the other act, and will unquestionably meet approbation in the variety world.

O. M. Samuel.

Mack and Dougall.
"Thanksgiving."
17 Mins.; Special Drops.
Grand Theatre, Marion, Ind.

Mack and Dougall "tried out" their new sketch "Thanksgiving," on March 30. The favorable verdict of the audiences predicts a demand for this piece. The story deals with a newsboy and girl, chums for years. The girl has been redeemed by the Gerry Society and placed in a home. She escapes and is discovered. During the search she beseeches her chum to hide her. He, realizing the conditions, refuses, and finally gives the girl over to the officers. Miss Dougall is very clever, playing with judgment. Mr. Mack's work in the latter half is worthy.

L. O. Wetzel.

Les Kinners-Moulin.
Balancers.
15 Mins.; Full Stage (Palace).
Orpheum, New Orleans.

This duo have been in this country but four weeks. Balancing of the ordinary kind, ranging from teaspoons to instruments borrowed from the orchestra, form the main part of the offering.

O. M. Samuel.

P. G. WILLIAMS STAGE MANAGES.

On Monday the bill at the Orpheum Theatre in Brooklyn ran away over the usual limit of time, and Percy G. Williams, manager of the circuit to which the Orpheum is attached, took notice of the fact.

The act of Eddie Leonard's was on the program, and during the Monday performances, Mr. Leonard required 37 minutes for his show.

Mr. Williams suggested to Leonard that if he would call a rehearsal on Tuesday morning he (Williams) would attend and see what could be done to reduce the time and improve the act. The manager's suggestion was acted upon, and on Tuesday morning Mr. Williams, with pad and pencil, watched the proceedings, turning over his notes at the conclusion.

When the number was trimmed down in accordance with Mr. Williams' memorandum, it was found that he had clipped fourteen minutes from the offering, quite a herculean feat. Mr. Leonard at the Tuesday night show, which ran 23 minutes, expressed himself as highly gratified over the eliminations and resultant improvement.

ZIMMERMANN CANCELS UNITED TIME.

Willy Zimmermann, the impersonator, has turned the usual course of events by cancelling a next season's contract issued to him by the United Booking Offices, and accepting an agreement with the Morris Office to play over its time commencing with September 2, next, for a term of "consecutive" weeks.

Through the absence of the word "consecutive" in the United contract, Mr. Zimmermann expects to be upheld should his refusal to play in the houses controlled by the United Offices be brought up.

CRESSY RESIGNS FROM RATS.

Will M. Cressy, president of the Vaudeville Comedy Club, and member of the White Rats of America, resigned last week from the latter society.

In his letter of resignation, Mr. Cressy said that he "could not conscientiously and honorably belong to both societies." Owing to the somewhat strained official relations existing between the two bodies, Mr. Cressy penned his resignation in the belief that he should not carry the secrets of both clubs.

Thomas J. Ryan, of Ryan and Richfield, has also resigned from the Rats, but for a different reason, while there are some Rats, members of the other order, who have forwarded their resignations to the Comedy Club since the contents of Mr. Cressy's letter were made known.

In all there were about ten Comedy Club members entitled to wear the distinctive badge of a Rat.

LIVING PICTURES COMING.

London, March 28.

Klaw & Erlanger have arranged to bring to America the "Three Graces," a bronze statuary posing act that has been presented here for some time. It has been booked for the summer months and will probably be shown on the New York Theatre Roof Garden.

LONDON NOTES

By C. C. BARTRAM,

Variety's London Office, 40 Lisle St., W.

Westward the trend of progress takes its way, and to one who has watched both continents very closely, it is plain that since the twentieth century dawned America has led all the world in the rapid evolution of theatricals. Nothing can stop the U. S. A. from being the greatest show country in existence. As regards great circuses, amusement parks and outdoor and beach resorts it admittedly tops the world, while probably it also leads in the splendor of its variety palaces, if the truth were told. In liberality of salaries it certainly beats all creation, even after you discount a certain per cent for exaggeration, as you must here. You have had the best performers of all nations, and you run as good bills as anywhere. The average variety show in New York or Chicago is much better than the average music hall show in London, while the acts are better placed and contrasted.

As one who has spent years on both sides it is rather amusing to read the hot air statements some of your contemporaries are penning about "Yurup" in flights of fancy being reprinted here. For instance, concerning Alice Lloyd one Alan Dale said there are "hundreds like her in London," and so on. One would think the music halls over here were all "one grand sweet song." The fact is the contrasts are great. Sometimes you see shows that are charming from start to finish, and then you drop into another hall and see a show that causes you to twist in your seat. The bills here very often lack judicious variety. Sometimes only comedy until it absolutely bores you, and you wish nonsense had never been invented. Then again they try to sing you to death, and a big West End show once had twenty-three turns, every one of which introduced singing. Regular patrons complain that there is an absence of "show numbers," the big acrobatic and novelty acts they delight in, and which really call for learning and doing. Then the "old favorite" gag is rather overdone, and some fresh turns would enliven the bills. Very often the shows in the provinces are better than in London, for the great city sometimes ignores good acts on account of the very abundance of its resources. As many old Londoners never saw Westminster Abbey because they could go there any time, so they never engage some attractions because they are always available. The volume of a show often seems to run thinner here than in America. These remarks don't apply to such places as the London Hippodrome, Empire or Alhambra, but they will fit many halls of considerable reputation. All Stoll's London halls pay provincial money, and run some notable bills. Many other shows are simply like their salaries—very bad.

Arbitration still arbitrates, and doubtless we will know nothing till mid-April. Things are quite at a standstill; managers have closed books because they fear a modification of the barring clause. Meantime the V. A. F. takes credit for the equitable contracts now being offered in Amer-

ica. The strike was bitter medicine, but did good. The final evolution of modified barring would be shorter advance booking and more immediate open time, approximating American conditions.

As regards a big unification, things were drifting that way when the strike came along, but this rather upset things. There is still a good deal of talk, occasioned to some extent by the American combine, but here again things depend on the arbitrator's decision, when we shall see what we shall get. At present McNaghten is away cruising on the Mediterranean, and nothing revolutionary could be done in his absence. The main obstacle to an all embracing circuit is the fact that some halls so vastly outclass others, that it's hard to see how they could all be leveled up. A working agreement is more likely than an actual consolidation, and in any event the establishments would have to be graded. As to that dream about working five years on this circuit without losing a single week, there is one American artist in London now who in ten more weeks will have been idle just five years. That's the other side of the story. When this artist goes round to see these "dub" London agents they say, "We are not forgetting you."

Alfred Moul, of the Alhambra, seems to be branching out. He is now named as the Director of the United County Theatres, Ltd., and appears to be in with the Rosen and Bliss and Livermore crowd in the management of six music halls, "Palaces" in Plymouth, Bristol, Sunderland, Dundee and Aberdeen, and the Kings, Gateshead. In addition the company is building a Hippodrome at Dundee. Mr. Moul also controls the touring Zancigs.

Following the death of William B. Broadhead, the Manchester circuit of ten halls and theatres he managed is now announced as under the direction of Percy B. Broadhead. This is believed to be a newly assumed name of Percy B. Honroi, concertina expert, who did an act called "Concordia" in the London halls, introducing a number of people. He was a brother-in-law of the deceased, and has evidently assumed his duties. He is a good showman with abundant experience.

Last Tuesday, March 19, Bonnie Goodwin, whose "pikaninnies" had long been favorites here, passed away at her residence, 150 Lambeth Road. She had been ill for some time, and in fact her death was prematurely reported in two London theatrical papers some months ago. Many years ago in the States she figured in the team of Guyer and Goodwin. She formerly lived at Providence, Rhode Island, and was a kindly and well liked woman, with many good actions to her credit. In private life she was the wife of Sam Lyons, who is the recipient of much sympathy.

The new contracts at Eastham and Tottenham do not have matinee clauses, but have a significant blank line as substitute.

EVANS REMAINS HERE.

Will Evans, the Englishman who sued Percy G. Williams and William Hammerstein under his contract to appear at their houses, after signing a general release of all claims, is still in the city, and says he will remain here until the trial of the action, which may occur in about a month.

The action has been brought in the City Court, and the damages placed at \$2,000, that court limiting the amount which may be recovered in it.

Four weeks' salary is claimed in the papers, which would amount to \$2,800, but Mr. Evans is satisfied to lose the \$800 at present if he can regain the \$2,000, which is \$920 more than he received from Mr. Williams for not working at all.

The papers in the action served upon Messrs. Williams and Hammerstein do not allege any agreement regarding the payment of commission to Clifford C. Fischer by the managers. Mr. Evans claims he was "wrongfully discharged," and asks the court to award him judgment accordingly.

William Grossman, of House, Vorhaus & Grossman, attorneys for Mr. Williams, said this week that no tender of the return of \$1,080 was made in the papers, and George M. Leventritt, of Leventritt & Brennan, Mr. Evans' lawyers, verified this, although Mr. Leventritt stated that a tender had been made by mail. Mr. Leventritt said that the answer to the complaint had not been received, but if the defense should be the general release, they would attempt to offset that by pleading non-fulfilment of contract.

Percy G. Williams was asked this week if Evans had tendered him back the \$1,080 he had received. "No," replied Mr. Williams, with a snap to his words. "I only wish he would."

JENIE JACOBS SAILING.

Jenie Jacobs, the London agent, sails to-day on the "Minnetonka" for her London office at 48 Cranbourne street.

The death of her sister, which occurred while Miss Jacobs was here, and the settlement of the estate, have caused the many changes in plans since Miss Jacobs' arrival.

A considerable number of both foreign and native acts have been booked by the young woman, who has been unusually active and energetic during her stay.

Next September Miss Jacobs has decided to return to be present at the opening of Dr. Walter Bodie, the healer, at the Metropolitan Opera House, under the management of Al. H. Woods. Miss Jacobs has secured the bookings for the Sunday concerts of Mr. Woods' two new palaces of melodrama, one to be built on Staten Island and the other in East New York, both to be ready for opening by the beginning of next season.

TRAVELING SHOW STARTS OUT.

William T. Smith, a Philadelphia capitalist, will send out a vaudeville company to tour New England, beginning at Lynn, Mass., April 8. The organization will consist of Henry Lee, the headliner, and Leon Morris' Dog and Pony Circus, Empire City Quartet, Miron M. Gilday, La Belle Helene, Radie Furman, Young Brothers, John Hedge, Hess Sisters and Sam Nelson.

It is presumed that Mark Luescher put the show together.

I. A. L. SUGGESTS GUARANTEE.

At a recent meeting of the International Artisten Loge of Germany, it was suggested to the members of that society that no American contracts be accepted unless the route was specifically mentioned, and the payment of salary guaranteed.

No mention of who should guarantee the money was made, but the opinion was given that the guarantor should be a financially responsible party.

The purpose of demanding a list of cities to be played is to determine the distance and cost of the "jumps" before leaving the old country. Many complaints have been received by the Lodge from foreign acts playing here during the past season of shifting of dates, with consequence additional expense, without recompense having been made.

DOWN THE LINE.

Rumors of Klaw & Erlanger negotiations for the acquisition of new vaudeville points drift into the city from the provinces daily. The latest comes from St. John, Canada, where the "Times" says:

"For some time past rumor has had it that the vaudeville war as between the recently combined forces of Keith, Hammerstein and Percy Williams, on the one side, and Klaw & Erlanger, William Morris and Julius Cahn on the other, had affected the St. John vaudeville house, and to-day announcement is made that St. John is likely to come within the management of the latest opposition who are said to be arranging to dispute the exclusive control of the Keith interests all along the line."

EVERYBODY SATISFIED.

Syracuse, April 5.

The Pekin Zouaves are the headliners at the Grand Opera House this week, and on Monday their baggage failed to arrive in time for the afternoon performance. Just before the intermission Jules Delmar lined the sixteen Zouaves before the curtain and came forth to make a speech.

Mr. Delmar explained the situation to the audience and stated that anyone feeling imposed upon could have their money back. No one took advantage of the offer, though the Zouaves constituted the feature act.

"POOH BAH" MCALLISTER.

The stock company star in a new role is disclosed in the announcement of the "first annual reception and ball of the Paul McAllister Association." McAllister is the leading man of the Keith-Proctor Stock Company playing at the Harlem Opera House, and, after the manner of practical politicians, a club has been formed with Mr. McAllister as president, vice-president, secretary and treasurer and board of directors. The festivities are due to happen at Majestic Hall, 125th street, April 23.

POLI'S OPENINGS SET.

The new Poli theatre in Scranton, Pa., is ready for opening now, but the first performance in the building will not be given until August 26. The new Poli establishment in Wilkes-Barre still lacks considerable of completion, but it is promised will be ready for the opening a few days after Scranton goes into commission, probably the first week in September.

CIRCUS NEWS.

John Havlin, of Stair & Havlin, and the largest individual stockholder in the corporation owning the Wallace-Hagenbeck Combined Shows, arrived in the city on Wednesday, and will remain here until about the middle of next week.

Mr. Havlin was seen by a VARIETY representative and asked regarding the Wallace-Hagenbeck's plans for the coming season. Mr. Havlin said: "The circus opens at Peru, Ind., on April 27, and will work East. I do not know the route, as Mr. B. F. Wallace has entire charge of the show."

The inability of either Mr. Havlin or Frank Tate, who is also interested, to give his personal attention to the Hagenbeck Circus last season is attributed by Mr. Havlin as the principal reason why a consolidation was affected with the Wallace Circus. "Circus business is peculiar," remarked Mr. Havlin. "Some one directly interested should be in charge, and it was impossible for either Mr. Tate or myself to do so, as much as I would have liked the position."

Mr. Havlin stated emphatically that all reports regarding any alleged financial losses by the Hagenbeck organization last season were untrue, and he asked that it be strongly denied that Carl Hagenbeck contemplated any legal proceedings to restrain the use of the Hagenbeck name in connection with the present Hagenbeck-Wallace Circus, or that any controversy with the animal dealer and his American partners had arisen thereby.

"That statement was ridiculous," said Mr. Havlin, "and given out to injure our show. We have an agreement with Mr. Hagenbeck in perpetuity, covering the entire Western Hemisphere, allowing the use of his name for show purposes, and Mr. Hagenbeck holds an interest in the present corporation. We first organized under the laws of Missouri; afterward reincorporated under the Ohio laws, and at all times Hagenbeck has held an interest. There is no possibility of any legal question arising regarding the Hagenbeck name or title; our right to it is absolute, in law and otherwise."

Another error which has crept into print, added Mr. Havlin, was the number of cars Wallace-Hagenbeck would travel with this season. Sixty-two or three is correct, according to Mr. Havlin. The main tent will be a 165-foot round top, with three 50s and two 40s. The menagerie will be a 100-foot round top, with five 40s.

Mr. Havlin was not certain whether the circus would travel South in the fall or not. He made a statement, not for publication, which clearly indicated his faith in and fondness for the circus business. Mr. Havlin also said, by way of comment on some of last season's reports, that his show went into winter quarters with exactly the same "bosses" it started out with, excepting "Scotty," the boss hostler, who died.

Chicago, April 14.

The Ringling Circus opened at the Coliseum to-night. The dress rehearsal has been abolished by the show, which will be reviewed in next week's VARIETY. Al Ringling is equestrian director. All the Ringlings are in the city. Jules Tournour is with the circus. There is more floor space to the Coliseum than the Madison Square Garden contains. The Ringlings will show in three rings. Many prominent circus men are here to attend the opening. The menagerie occupies two floors of the Coliseum annex and is a fine display. The

show is made up of genuine circus acts, large and sensational, instead of last year's spectacular production. So many novelties have been engaged that the style of the Ringling show, as previously given, has been almost completely changed. There are twenty-two elephants carried, with three trainers. The acts are arranged as follows: Millittes and Mlle. Milro, two aerial ring acts; Demarlo, contortionist; Six Gallenis, balancing perch; Aerial Smiths; Five Jordans, high wire and unsupported ladder; Lared, aerial contortion; Arai and Yecho, Jap perch; Devernes, hand stand; Yosiratsu and Saka, Jap Risley; Patty Brothers, hand and head balance; Marguerite and Hanley, strong act; Marnello-Marnitz Troupe, head and hand stands; John Miller, contortionist; Belford Boys, hand balance; Misses Rostella and Slickney, bareback; Menage Acts by Frank Schedal, John Agie, A. Bedini, Paul Deverne and Nola Satterfield; Horton and Linder, comedy bar; Marno Brothers, comedy acrobats; "Toreadors," comedy acrobatic burlesque bullfight; Livingstons, comedy bar; Proslit Trio, comedy acrobats; Trick Mules, with John Slater, Art Jarvis, Frank Schadel; trick horses, Nola Satterfield; also Riccobonas; Lil Kerslake, Gregolatis, aerial ballet; jockey acts, Hobsons, Bedinis and Clark Brothers; Larex, contortionist; Arai, Jap juggling; Yecho, contortionist; Six Kaufmanns (women), bicyclists; Kaufmann Troupe, men and women bicyclists; Demarlo, contortionist; Alberto Rostella, juggling; wire acts by Naetzel Family; Holloway Troupe, and Claude Roode; Borsenis, acrobats; Belforth Troupe, posturing acrobats; novelty acts by Karrekichi and Yecho; Merza Gallen Troupe (10), acrobatics; Aerial Ten Jordans; Clarkonians (Clark Brothers); Alvare and wife, double trapeze and automobile slide from dome, one hundred feet, turning forward somersault, the expected sensation, performed by women; Bedin Troupe, and two dog acts, also equestrian numbers.

Bright and early Monday following the review of the Barnum & Bailey circus in VARIETY last Saturday, came a message from the circus people to discontinue the Barnum-Bailey advertisement. The conclusion was reached that the review had not pleased the Barnum-Bailey management. VARIETY doesn't know positively, and VARIETY doesn't care, but it is a matter of news that the "Big Show," "Greatest on Earth," with three rings, two platforms, seventy-five acts and a new set of canvas each year, has not grown in size sufficiently since the death of the James A. Bailey to accept a criticism from a paper it advertises in unless the article says that the Barnum-Bailey circus this year is a "great" show—which it is not. VARIETY doesn't pretend to say that the Barnum-Bailey circus advertised to secure a "good notice." What VARIETY may say will not affect the gate receipts, but when Barnum & Bailey believe they have "bought" the paper through the advertising columns it is just as well to have dispelled that illusion.

Rumors of a big fight in the circus world this season have bobbed up blightfully from time to time and been smothered by stories of compromise be-

tween Barnum & Bailey and the Ringlings. Another peace rumor is to the fore just now. It was born when several agents learned that John Ringling was in the city last week. They wanted to see the circus man, and in telephoning to his friends for his address learned that that information could be secured from the Barnum & Bailey headquarters. Mr. Ringling was in town a few days only, but in that time was in evidence around the B.-B. offices. The understanding of the compromise was made a practical certainty by the announcement that the Ringling show is to play Brooklyn following the engagement there of the Buffalo Bill outfit. The routing of these two shows for the coming season gives further evidence that they are operating under a working agreement. Both shows play New England at the same time alternating in different cities in such manner as to void conflict.

The entire draft stock of the Hagenbeck and Wallace street parade will be entirely of dapple-gray horses. B. E. Wallace personally selected the stock.

Prof. Dewar, the dog trainer, returned from London this week, and the nature of his mission across sea, which had been fraught with more or less mystery, was disclosed. For as he stepped from the steamer Mrs. Dewar clung to his arm. The bride is a circus performer of some note, having been a member of the-Onri Family.

The Three Alvas returned from the Circo Bell, in Mexico, this week, and will finish the season with park dates. On the day of their arrival Barney Gallagher and Prof. Burton, the dog trainer, sailed for Mexico to play thirty weeks with the Dick Bell outfit.

The Department of Publicity of the Carl Hagenbeck and Great Wallace Shows is in charge of W. E. Franklin.

Alf Miaco, one of the principal clowns with the Ringling Brothers' show this season is the oldest engaged actively in the ring. Mr. Miaco is father of Steve, at present a principal funmaker in the Barnum-Bailey aggregation. "Miaco" has been a standard circus name for years. There was a "Tom Miaco" years ago, who was a clown, and lived in Cortland, N. Y. The history of the Miacos in the show business if compiled would fill a large volume. Everyone up York State believes Tom to have been the original clown of that name.

Les Rowlandes, a foreign horse act, will be with the Carl Hagenbeck and Great Wallace Shows this season.

One of the people who mourns the decision of W. W. Cole to return to the old-fashioned idea of a circus and the elimination of spectacles is Bolossy Kiralfy, whose productions during the past few years with the Barnum & Bailey show yield him about \$5,000 for a few weeks labor each spring.

The John Robinson Shows open in Cincinnati April 23d, on a lot opposite Eden Park. John Robinson, who recently returned from Europe, contracted with the Kratzen Sisters, aerial teeth whirling; The Duttons, equestrian act; the Tossing Lavelloes (6), acrobatics, and the Holloway Troupe (6), equestrian act. Mr. Robinson also contracted with J. W. King, of Ranch 101, for a Wild West Show and he brings with him six of the best cowboys in the Western country, as well as three cowgirls, and many head of horses. There are also a cavalry company, Indians and 14 bucking horses. Rehearsals are now going on and in two weeks' time the show will be in good working order.

The trained wild beast exhibition with Hagenbeck and Wallace shows will be augmented with five brand new feature tricks this season.

Josephine Abshire, a bareback rider, formerly with Barnum & Bailey's, appealed to the Overseer of the Poor in Covington, Ky., for his aid. She said her mother was ill with drowsy, and that her father, Henry Abshire, had been killed in a railroad accident some months ago.

The Novellos, giving their combination animal act at Madison Square Garden, with the Barnum-Bailey circus, are under contract with the former Keith Booking Office, now merged into the United Booking Offices, for a term after their present contract with the circus expires. The Keith agreement calls for a certain number of weeks at a salary of \$650 weekly, which does not include transportation. With the Novellos this is an important item, amounting to probably not less than \$125 for an ordinary "jump." H. H. Feiber, the United foreign agent, booked the act some time ago, and the United now claims it is playing with the circus through courtesy only. The contract with the Barnum-Bailey show calls for a "season's" engagement, and it is claimed that the circus people may determine when the "season" shall end. A contest is apt to develop for possession of The Novellos, as they are much in demand for vaudeville. All the members of the troupe belong to one family.

W. N. Merricks, the well-known band master, will be the musical director of the Carl Hagenbeck and Great Wallace Shows this summer.

The Cottrell-Powell act has been booked to play "Luna Park" this coming summer. Mr. Cottrell has permission to play other dates during the engagement, returning to the Coney Island Park upon completing outside bookings. The act returned this week from Washington Court House, O., where it took part for three days in a horse show. The newspapers of the city pronounced it "marvelous" in their reviews. The transportation for the act both ways was \$480.

Marguerite Powell is appearing in a single riding act, using a horse and pony.

The Van Amburg show, which has been wintering in Texas, is due to open in that state to-day.

SUMMER PARKS

The Jamestown Exposition, which opens on April 26, it is reported will be 80 per cent completed by that date. An admission of fifty cents at the gate will be charged each visitor. For the magnitude of the enterprise, there has been comparatively little publicity secured for it, and of what has been accomplished, the most was obtained through the connection of President's Roosevelt's name with the enterprise.

A new and original summer amusement device will be shown at Jamestown during the Exposition. It will not be located in the grounds, but just outside on the beach adjoining. It is called "The Battle of the Submarines," patented by Geo. Olsen, and operated by the Olsen Submarine Amusement Company. Miniature men-of-war and submarines will maneuver in a large tank of water, a realistic representation of a sea battle being shown, with explosions for the finale. Thirty minute shows will be given, with fifteen explosions during each. The course of the dynamite through the water may be followed by the naked eye. No visible cause of the movements of the boats in the tank may be seen, and Mr. Olsen defies anyone to discover his secret. The officers of the corporation are J. Rotholz, president; George Olsen, vice-president and general manager; Leon T. Sewall, secretary and treasurer. The capital stock is \$100,000. After trial at Jamestown, Mr. Olsen intends placing similar exhibitions throughout the country in the summer amusement resorts.

Philip K. Mindil has contracted to do the press work for the Tilyou chain of summer parks in Coney Island, Atlantic City, Bridgeport and Rockaway.

The Indianapolis State Fair, September 9 to 13, will have as a special attraction E. E. Gregory's mammoth pyrotechnical spectacle "The Siege of Jericho."

Hugh L. Cardoza, former manager of Ponce de Leon Park, Atlanta, has been advanced to the position of assistant general manager of the entire Jake Wells Bijou Circuit. The office of general representative will be abolished in the company, Mr. Wells himself taking over that function. Cardoza's headquarters will be in Richmond, Va. L. M. Seamon, manager of the Bijou Theatre, Birmingham, Ala., will manage Ponce de Leon Park the coming summer.

The Toronto Ferry Company, which controls Hanlon's Point, the Coney Island of Canada, situated across the Toronto Bay, is expending a large sum on various amusement devices to be ready for the opening of the season, May 24. There will be one of the largest scenic railways in America, a Dentzel carousel, "figure 8," "old mill," "circle swing," "laughing parlor," etc. Manager L. Solman will put on big free open air attractions.

"Luna Park," Cleveland, will open its gates May 16 with Liberati's Italian band as the leading attraction. Other bands will follow during the season. Elwood Salsbury will be manager and Root McLoughlin director of publicity. Among the new features for the summer are "Love's Voyage," to be put on by the Key-

stone Amusement Company of Buffalo; Airauto, a new idea introduced by the Winnett company, of Chicago, and a new rathskeller with room for 5,000.

Roy Knabenshue, the airship navigator, has been secured by Manager Lautterstein for "Luna Park," Chicago, for two weeks, commencing May 25. Knabenshue will make daily flights, weather permitting, at a salary said to be \$12,000 for the fourteen days. The opening week at this resort will also introduce Prof. Henry A. Phelps in balloon ascensions and parachute descents.

Louise Shouse, manager of Banda Rossa, which opens at Convention Hall, Kansas City, shortly, was in Chicago arranging future time for the organization through the Western Vaudeville Association.

Waverly Park, Lansing, Mich., will be remodeled by G. Wilson, the new owner. Among the new attractions will be a \$10,000 "Figure Eight." The park opens April 25, during President Roosevelt's visit to the city. Al. Blumenstock is the manager.

Caliendo's Venetian Band, under the direction of George S. Wood, starts the season at the Carnival, Kansas City. Mr. Wood is on the business staff at the Colonial Theatre, Chicago, and has promoted many successful enterprises for a number of years.

In a week or ten days the New Electric Park at Forty-seventh street and Woodlawn avenue, Kansas City, will be completed. Manager M. G. Heim states that it will open May 19 as planned. The park surrounds a court 360 feet wide and 900 feet long. The colonnade is supported by heavy columns twenty-one feet high, and the lake at the south end covers three and a half acres. The towers on either end of the colonnade are thirty feet square and 125 feet high. The resort will have a skating rink, alligator farm, "Old Mill," penny arcade, scenic railway, "giant swing," dancing pavilion, "chutes," and many other outdoor features now being installed.

There will be no additions to the Ingersoll chain of parks this season. Last fall a further circuit of six new enclosures in different cities was spoken of, but the scheme seems to have been dropped.

General Manager Paul D. Howse is actively making the final preparations for the opening of "White City," Chicago, May 11. The original intention was to open May 18, but the date has been made a week earlier.

The Illinois State Fair Association held a meeting at the Sherman House, Chicago, last week, and arranged the details for the coming Illinois State Fair at Springfield. The date for the exhibition has not been decided upon. Secretary Wilson C. Garrard said it will be the largest yet attempted in number of attractions and splendor.

Arthur Pryor's Band has been engaged to play three weeks at Willard Grove Park, Philadelphia, commencing in June. For the remainder of the season Mr. Pryor will move his musical organization to the Casino at Asbury Park.

The Northwest Amusement Company, Chicago, has incorporated at Springfield, Ill., with capital stock of \$50,000. The incorporators are J. P. Pfeiffer, Paul E. Darlow and Harry Burman.

The Elks' big winter carnival at Logansport, Ind., last week, entertained large crowds. The Crystal and Dawling Theatres furnished the vaudeville attractions.

The Alabama Agricultural Association, Montgomery, Ala., held a meeting, which was attended by the presidents and secretaries of all the fairs in the southern circuit, including such cities as Nashville, Memphis, Birmingham, Atlanta, New Orleans, Pensacola, Selma and Montgomery.

At the meeting of the White City Construction Company, operating White City Park, Syracuse, N. Y., it was decided to open the resort May 30. Several new features will be added to last year's list. Vaudeville at a ten cent tariff will be installed in the theatre.

The next annual fair of the Sandusky County Agricultural Society will be held the first week in October. The new officers are: J. J. Brim, president; Wilson Hamilton, vice-president; A. W. Overmyer, secretary; T. A. Lang, treasurer.

The State Board of Agriculture at a recent meeting held in Louisville turned over a guaranteed fund of \$165,000 to be used in the forthcoming fair and the purchase of permanent fair grounds in Louisville.

A \$20,000 ballroom and a \$20,000 skating rink are among the already completed structures of the "Luna Park," Chicago; the \$12,000 auto ride coaster and the "Shooting the Niagara" are nearly completed. General Manager Loutterstein and his staff established themselves in quarters at the main building on grounds.

Dare Devil Bonansinga, the aeronaut, will be the feature at the Cincinnati Pure Food Exposition for eleven days commencing May 1st. He opens the regular season at the new Luna Park, Chicago, the latter part of May.

Ike Heilbron, of Texarkana, Texas, contemplates building a summer theatre at Beaumont. If it materializes, the street railway company and the management of Magnolia Park will be interested.

The annual fair of the Tri-State Fair Association at Dubuque will be held in August.

Frank Albert, formerly general press representative for the Ferarri Carnival Co., and "White City," Toledo, will have charge of the publicity department at "White City," Chicago, this summer.

Coney Island was running "full steam ahead" last Sunday, notwithstanding the forbidding weather. The Japanese stands, "cane ringing" games, and the rest of the catch-penny schemes were in operation; also several of the larger attractions. Tilyou's Steeplechase was open for visitors. The ballroom and several of the new features were operating, although the resort is not yet in complete shape for the season. It was estimated that the Sunday crowd reached a total of 100,000.

The Toledo Casino and Park, formerly under the management of the Toledo (O.) Street Railway Company, will this season be operated by a syndicate of Westerners. The new concern will be known as the Casino Amusement Company and Otto Klives, the old manager under the railroad people, will be general manager. J. J. Rosenthal is the booking representative, Mike Osterman, secretary and treasurer, and Michael Cohen, purchasing agent. \$250,000 will be spent in improvements, according to announcement from headquarters. The Casino was formerly a "blue ribbon" resort, but a liquor license has been granted and a bar adjunct will be installed.

An amusement hall, a skating rink, and bowling alley will be built at Livingston, Alabama.

The Toronto Park Company have named their new resort in the east end of city, "Scarboro Beach."

\$50,000 has been raised by the Oklahoma State Fair to erect buildings and defray the expenses of the fair to be held at Oklahoma City in October.

The Henry County Fair Association has decided to hold the annual fair at New Castle, Ind., in August.

The Clay County Fair Association has joined the Northwestern Iowa Racing circuit at Sioux Falls, S. D. A. Clark has been elected president and C. Christensen, secretary.

John Osborne, formerly ticket seller in the Boston theatre, Boston, but now manager of the Astor theatre in New York, has been appointed manager of the new Point of Pines Park near Boston. He is one of the most popular "boys" imaginable. The park comprises 51 acres and is readily accessible from Boston, Lynn and cities on either side of Boston for a hundred miles. The fare from Boston will probably be but five cents.

More than half of the \$15,000 necessary for the fair to be held at Atlanta, Ga., has been raised by subscription. Another meeting will be held March 12.

The Polack Amusement Company, Bradock, Pa., will build a roller-skating rink to cost \$15,000. The George Hogg Company of the city has the contract, and construction will begin immediately.

Doling Park, Springfield, Mo., was transferred by J. M. Doling to the Doling Park Amusement Company, a corporation, for \$10,000. Mr. Doling is the main stockholder and retains about 500 shares.

Shows of the Week - - - By Rush

COLONIAL.

One effect of the new Williams book-arrangement is the loss of one local theatre where the vaudeville habitue was reasonably certain of finding a fair proportion of acts not previously seen. This is more than usually apparent this week. The average of entertainment is up to the Colonial standard, but, with the exception of Lilian Doreen (New Acts), there is not a number on the bill that has not played New York before.

"The Red Owl" and "The Stunning Grenadiers" close and open the intermission, respectively. The Gillette sketch is a shining example of the difficulty of getting "fine" dramatic composition over the vaudeville footlights. The dramatic sketch must of necessity be the straight-away exposition of a positive, simple story, direct in the telling and unclouded by side issues. Mr. Gillette tells such a story, but in his desire to pile up "atmosphere," and explain in too minute detail the motives of his characters he has hampered the directness of his narrative. As a sketch writer the author of "Sherlock Holmes," et al., carries the weight of too much of the "school knowledge" of series playwriting and too little appreciation of the limits of vaudeville sketch making.

Jack Norworth starts off with a new line or two, but swings into the capital "college boy" monologue. He has given up exploiting musical numbers.

Julian Rose did exceedingly well 'way down toward the end of the show. Much of his talk seemed new and won repeated laughs and the parodies at the end gave him a good finish. A new one on "Poor John" was especially effective, and a pathetic recitation with a "snapper" in the last line did well for an encore, although it would be better told in dialect.

Jimmie Rice has worked up a quantity of new clowning and Tuesday night introduced, whether purposely or not was a matter of speculation, the feat of projecting himself through the kettle drum. Rice and Prevost have won the position at the head of the comedy acrobatic division, and by way of proving that they belong there, deliver new consignments of originality often for the use of their imitators.

The Kitamura Japs closed the bill with an excellent series of fast and varied work. The pedal juggling is the more sensational part of their program and in this department the Kitamura outfit is more than usually fortunate. The use of a smiling youngster in this part added a good deal to the effect. The act is costumed with all the lavishness of a royal entourage.

The Bellelaire Brothers have a capital hand to hand acrobatic offering, neat and odd in dressing and striking in the novelty of its feats. Both men work with finished style and all their material is live and interesting. The closing trick is one of the best that has been seen in this class of work.

Gardner and Vincent with the familiar comedy sketch "Winning a Queen" had the "number three" place. They are working it with more speed and go to their wild finish smoothly.

KEENEY'S.

A good deal of shifting in program positions resulted from accommodating Ned Nye (New Acts) to a more prominent place following the opening performance. Nye was moved up to No. 4 place, changing with the Alabama Comedy Four, a singing act. "A Day and Night in Atlantic City" (New Acts) had the headline featuring.

The Military Octet is in second place. Monday night the scene in India was shown without the ridiculous "prop" elephant that has been introduced right along in the important interest of "local color." This may have been caused by the impossibility of delivering the act's setting from a belated Boston train, in which case the delay was not without its compensation. The elephant has always been a comedy feature in the wrong place and the writhings of its canvas trunk a performance to stir even a seasoned stage hand to mirth.

Harry Botter and company have what might be called an acrobatic farce in "A Matrimonial Blizzard." The program does not give the name of the literary genius who conceived the neat idea of writing a four-minute dialogue and constructing a complete set of business to go with it, and then repeating the whole affair in minute detail. A silk hat and an umbrella are the chief features of the act, and the comedy is evolved from a series of assaults upon the comedian. Husband and wife call at the same lawyer's office seeking a divorce. They repeat identically the same story, to the accompaniment of an uninterrupted series of slapstick and knockabout. This gives opportunity for such gems of repartee as, "I sympathize with you madame (or sir) but I am not a punching bag." The talk is of about the same grade for the most part, but the roughness caught plenty of laughter from the Keeney audience.

The Holman Brothers, comedy bar act, open the show. They have the usual layout of work with some good straight feats by both men and the allotted quantity of humor, "prop" comedy and falls. The act went very nicely as an opening number and pleased the house.

The Alabama Comedy Four do exceedingly well with a series of singing numbers and comedy of the simon-pure plantation order. There is no inclination on the part of the men to be "polite entertainers." They seem content "not to be what they ain't but to be what they is," in the words of the "coon" song, and therein lies their value. They have five changes, but the costumes are badly worn and untidy.

Laurie Ordway does the coster type with a considerable degree of distinctiveness. She uses several of Vesta Victoria's songs, including "Poor John," and duplicates her costumes pretty closely, but there all resemblance to the English woman ceases. Miss Ordway has a style of broad humor, characteristic of the type she portrays, and the number was very well liked.

Rae and Benedetto closed the bill with their comedy ladder act and made 'em laugh.

UNION SQUARE.

The Swor Brothers, in the No. 7 position, were the first number to wake up the Wednesday night audience. Up to that time the grude of entertainment had been decidedly light, with three single acts in succession. Toward the end Ryan and Richfield and George Fuller Golden reclaimed the bill and, with the Okabe Japanese troupe in the closing position, the audience returned home satisfied.

The Spook Minstrels returned with their odd offering. Of necessity the musical numbers that go with the motion pictures remain unchanged. More leeway is permitted in their choice of songs after their appearance from behind the white drop. They hold the "Rosary," but the other songs were of the up-to-date sort. The quintet is a first rate singing organization and a well-liked offering.

Rowland, the comedy juggler, opened the show, following the travel pictures, which must have been selected by the walking delegate of the stone masons' union. The pictures were all of foreign stone work. Rowland has a fair layout of simple juggling tricks, but his comedy was exceedingly cloudy and vague. He has some clowning that could be made worth a laugh or two did he handle it more intelligently.

"Siegfried," a one-legged acrobat, made a fair sort of "filler" for the early part. His long leaps are striking, but he offers nothing else to vary the monotony of that performance. He would do well to secure a partner and work up a team act.

Adeline Francis, singer, and Ainsley Scott are under "New Acts." The Baileys, colored singers and dancers, did nicely. The man is a first rate comedian, with an entertaining line of negro humor and a clever eccentric dance or two. The woman dresses neatly, dances with enthusiasm, sings agreeably, and, following an idea that should be more in vogue among her colored sisters, remains off stage when her presence is not demanded before the footlights.

Rafayette's Dogs returned value for salary received. None of the threadbare stunts that dog trainers have been using since time began are in use. The work is clean cut and novel, and the four terriers go through their feats rapidly and without coaxing. Good showmanship is displayed throughout. The trainer attempts no announcements and wears correct, informal evening dress as if it were his permanent property.

Golden has a lot of new material. Some of his early talk escaped the rather slow perceptions of the audience, but the monologist continued on the even tenor of his way and brought them around. Golden is one of the few, oh, very few, single talking comedians who do not descend to the obvious to catch the easy laughter of the simple minded, who are always present in greater or less number. There is snap and sparkle to everything he has to say, and his broader humor has an odd slant that marks it with distinctiveness.

Colored acts are not seen as frequently in the New York vaudeville houses as earlier in the season. They have scattered. Some are with burlesque shows; others traveling in the West, while many may have gone abroad. They surely have gone somewhere.

CLAIMS STEGER'S MUSIC.

The incidental music running through "The Fifth Commandment," Julius Steger's sketch, playing this week at Hammerstein's Victoria, is claimed by Paul Linke, the composer, who is at present in the city.

Mr. Linke came here from Germany in company with Adolph Klein, the Apollo Theatre's manager in Berlin. The composer claims the music has been "lifted" from his opera "Madame Luna," written by him some years ago, and often played in Berlin. Mr. Linke says the author of Mr. Steger's piece displayed keen judgment, as the music taken is the popular waltz number of the opera.

Linke has been seeking advice the past few days as to the best manner in which to prevent the further use of his composition.

FRANK KEENEY'S SECRET.

Burke and Dempsey, the conversation team, are billed at Keeney's, Brooklyn, this week. Why they are billed is a secret between Mr. Keeney and his printer, according to Mr. Burke. The latter says the act was never engaged for the week. He met Mr. Keeney on the street recently and there was some conversation about playing the house, but the artist told the manager that he and his partner were booked for the Gotham in East New York in a week or two and did not care to play so near by at this time.

BURT GREEN "A" ACTOR.

In two or three weeks, Burt Green, formerly connected with the "Sunday Telegraph," and well known as the pianist at Pastor's, where he officiated for a long time, will appear in a sketch with Orletta and Taylor also in it. The piece will be called "A Musical Argument." George Totten Smith is the author. Two or three weeks will be spent out of town before Mr. Green will dare the metropolis to "look him over."

JOHNSTONE MELODRAMA STAR.

"What do you think of me in a melodrama, built around my bicycle act?" is the way in which Ralph Johnstone, the trick bicycle rider, is "feeling out" the general impression of himself as a future hero in a thrilling tale, told on the stage during which he must do some "acting."

Mr. Johnstone says a manager has spoken about next season to be whiled away by the rider in this manner. It may come true. Mr. Johnstone will not object.

BIG BENEFIT TO-MORROW.

To-morrow (Sunday) night at the New York Theatre, loaned by Klaw & Erlanger, will occur the benefit for the Charity Fund of the White Rats of America.

A monster bill has been prepared, and from the names of those appearing, no better variety entertainment has ever been offered in New York.

Caswell and Arnold, American acrobats, who have been appearing in Europe for the past six years, are due to return here May 27, and are arranging to play in America next season.

Shows of the Week - - - By Sime

PASTOR'S.

Monday night Pastor's was standing "em up" five deep upstairs and down in the Fourteenth Street Theatre. For steady business at a theatre playing "variety" shows only, the "vaudeville" managers with two and three thousand dollar acts as headliners ought to take a peep in the house some evening, and then send Mr. Pastor another telegram of congratulation for knowing his business.

It's a good bill this week. The strange numbers to the program came through in good fashion. Ricca Allen and Company, Ben Bradbury and Company, the Imperial Four and the Rinaldos are under New Acts.

Suffering from a severe earache which caused her to request Burt Green, who operated the piano, to play loudly in order that she might hear the music, Eva Mudge in her character change offering gave no indication of her distress until the audience recalled the young woman so many times that a speech had to be made, when Miss Mudge explained the reason for asking to be further excused, although she had given her full act, containing quick changes, appearing after the Ricca Allen offering. In it Miss Mudge has placed a new character, that of a "King's Highwayman," dressed in cavalier style, with some dialogue. The changes are as swiftly made as ever, with a verse of a song to each.

Bert Fitzgibbon of the Fitzgibbon-McCoy Trio was another to score a large individual success. His funnyisms were well liked, and he has an excellent parody on "Won't You Come Over To My Yard?" probably written by himself. It is original in the manner he handles it, and brings many laughs.

Stanley and Wilson scored, the singing of Sarah L. Cogswell (Wilson) taking encores by itself, while Mr. Stanley's clarinet is still working, and Annie Bernstein also sang four or five numbers, perhaps more. Miss Bernstein has a voice. She is aware of the fact, and anyone who has similar information, knowing they will hear it, should carry earmuffs along.

Sam Brooks and Rose Jeanette gave "On the Main Street," which has undergone no change, and Arthur Yule sang, also imitated. Mr. Yule ran through all his music upon demand, and finally gave an imitation of a dog fight to close.

His "musical glasses" are yet quite the best thing in the ordinary imitation line that has been heard in some time, far better than one or two others he has in his repertoire.

Mlle. De Lora is a nice-looking brunette, having several costumes. She wore but one Monday night, and that is all that is needed for one evening in her contortion act. She is a fair bender, but with her good looks would do much better with a partner. The "Mlle." might also adopt an American cognomen. This "Frenchy" stuff doesn't go very far for weight.

Harry Harrigan and Annie Giles in a joint Hebrew impersonation turn, opened the show, and if they cannot improve that position it is their own fault. Miss Giles is a good Hebrew impersonator. The act ought to receive fair position and money if a little of the latter can be spent upon it.

TROCADEROS.

The Charles H. Waldon "Trocaderos," at the Murray Hill this week, are not heavily encumbered with members, the organization seeming rather light in this particular. In the opening ten girls make up the chorus, but in the burlesque this is increased to twelve through a couple of principals in the first part stepping back into the ranks and tights.

For the finale of "The Misfit Family," the first piece, the "anvil chorus" is given. It is a hazardous chance to take with the small quantity of singing voices the company possesses.

Al Patterson has the larger portion of the work in a character part of an old man, which he handles well, playing a "bell hop" in the burlesque "Fun at Hotel Astorbilt," in marked contrast.

The afterpiece is a succession of slapstick and costume changes. It does not run long, the opening and olio crowding the show to the usual burlesque limit almost, but is lively enough, and brings the laughs, nothing else being aimed at, for it is called a "roaring burlesque." With what could be called an audience, which has been missing of late from the Murray Hill, the piece would live up to its billing.

John Agnew contributes the only novelty in it. He plays a "cissy" wearing a dark suit of clothes, reversing the burlesque tradition of light clothes for the part.

The disgusting portion is given by one of the "comedians" expectorating in Patterson's face. The mere mention of this disgustingly filthy piece of business which has been resorted to frequently of late in burlesque is ample, without comment. There is not a man on the stage who can expect to class as a comedian if he will consent to stoop so low to gain a laugh.

Pearl Reid sings a couple of numbers, scoring with a dance in which she has the assistance of John B. Williams. Gilbert Craig as a "tough" was acceptable, although better as the waiter in the opener. Anna Waltman is liked much more without long skirts, and Anna Hill is harmless when she is quiet. Mae Taylor was in evidence all the time, even in the olio. There is too much of Miss Taylor, and her first olio song "My Gal Sal" turned the scales against her other songs. "My Gal Sal" has spoiled many an olio and other acts this season, for few seem to realize that it requires "something" to properly deliver this song.

The chorus contains an assorted lot of females, who appear to advantage once when dressed in blue tights. They are so thin as a rule that there is a suspicion they were selected in order that the small stages the company might play on would not be overcrowded.

Stirk and Loudan have some acrobatics, bicycle riding and barrel jumping in the olio, doing their best work as ground acrobats, and West and Williams in a sidewalk conversation gave as the best joke the "manufacturer gag" first told by Arthur Prince.

What there is of the musical specialty of the Craigs is really excellent, with the possible exception of the sleigh bells for the close. All the selections are of current popularity, well played, and the first instrument called "cowbells" is a mixture of those and a xylophone, making very

TWENTY-THIRD STREET.

Nine numbers and the pictures carried the show until 11:30 on Tuesday evening down at the Twenty-third Street house, an unusually late hour for this theatre. It was caused by two long sketches, and the length of time consumed on the stage by William Gould and Valeska Suratt, who with Harry B. Lester, Rogers and Deely and Roberti's animals, is under New Acts.

Cressy and Dayne with a "company" of two played their latest piece, "The Wyoming Whoop." Several of the lines brought laughter, but the sketch itself is reminiscent of Mr. Cressy's "Town Hall To-night" in its flippancy. There is an absurdly "pathetic" finale, offset by a touch of intended humor when the editor of "The Wyoming Whoop" tells the printers to use a prepared obituary of a man he has just killed. Mr. Cressy is Mr. Cressy, and Miss Dayne has a similar part to her previous one in the other sketch mentioned.

The Big City Quartet, a newly formed singing combination, arranged by Harry Leonhardt, made a solid hit. The comedy characters are well taken care of, especially the "wench" by Robt. J. Webb. S. Roberts, the baritone, and Edward S. Metcalfe, the bass, sing nonchalantly by placing their hands in the trousers pockets, Mr. Roberts repeating this several times. The selections could be improved. Vocally the quartet is strong, and harmonizes well, but too great an attempt has been made for "harmony." "Sally" and the final number where the bass stands above the others in reclining positions, giving the appearance of a ventriloquist working his figures, have been placed in the act to show the concert effect, probably. Selections nearer to the present date would be better. The quartet will unquestionably become very popular.

The Rose De Haven Sextet in their "girl act," named "The Understudy," give a good show, proving likable through the chic and Frenchiness of the girls and the layout of work, besides the dancing. Well costumed, with good looking young women, the act strikes a popular chord of approval, only jarred by the "freak" piano playing of Rose De Haven herself.

Mr. and Mrs. Harry Thorne, with two new people for the opposite parts in "An Uptown Flat," held the stage their customary length of time and apparently pleased the audience, which may be accounted for either by the youth of the listeners or their poor memories, and Adams and Mack opened the show, their billing now reading "comedy jugglers" instead of "burlesque magic" as formerly.

pleasant music. Both Mr. and Miss Craig look and dress well. Mr. Craig is the only man in the show who gives evidence of knowing how to properly clothe himself in evening dress. A "Dulcimer" in the act is an instrument resembling a piano keyboard set upon an inverted sounding board. It is a rather odd looking instrument, giving forth a sound resembling a street organ. The Craigs might try to extend their offering, placing in more instruments, with brasses for a finish. The sleigh bells, if not taken out, should at least be played by Mr. Craig in a more workmanlike manner.

"CURE ANYBODY," SAYS BODIE.

Arrangements have been made for the appearance here of Dr. Walter Bodie, the English "healer," and the opening date has been announced by Al. H. Woods as October 15, in New York. The theatre has not yet been definitely decided upon, but the Metropolitan Opera House will be secured if possible. Jenie Jacobs acted for the doctor in the negotiations.

Bodie writes to his American manager: "I hope to make a good beginning. If I can only secure the proper subjects for treatment, there will be no doubt about it. If you could only get several cases of paralysis, children preferred, my success would be assured. Be sure to provide the best subjects possible. Secure as many cases of what physicians have pronounced 'incurable' as possible."

Dr. Bodie will bring with him a company of fourteen people with specialties to carry out a two and a half hour entertainment. One of the acts will be a thought transmission act similar to that of the Zancigs. Mr. Woods will take a flying trip to London this week to see Bodie.

PLAY IN ANY LANGUAGE.

Charlotte Parry, who has been appearing in a protean playlet, "The Comstock Mystery," has deputized Jenie Jacobs to arrange for her appearance this summer in Paris and Berlin, for a fortnight in each place. It is Miss Parry's intention to hire her company in both places and present her sketch in the native tongue of both cities.

TWO SHOWS MADE UP.

An all-colored vaudeville bill of eight acts has been organized by Al Mayer, and will take a brief road tour, playing Oyster Bay to-night.

Another show will be placed around Joe Thomas, the welterweight pugilist, if he succeeds in winning his next fight from Willie Lewis.

HARRY COOPER PAYS.

Harry Cooper, of the Empire City Quartet, was arrested in Boston last Sunday night by Thomas Barry, the well-known lawyer of that city, at the instance of James Plunkett, who alleges a debt of some twenty-five dollars to be due the late firm of Reich, Plunkett & Wesley for commissions on acts booked at the Arverne Theatre last Summer.

Cooper paid rather than go to the lock-up, and now threatens to walk into Plunkett's some fine day and absent-mindedly walk off with the typewriter—the machine, not the operator.

OFFER FOR OLD TEAM.

St. Paul, April 5.

Charles A. Murray and Ollie Mack, who have starred for sixteen years in "Irish farce" under the team name of Murray and Mack, are considering an offer to enter vaudeville next year.

In a few weeks Kennedy and Rooney will begin an entire summer's engagement along the Atlantic Coast in their yacht "Mattie," named after Miss Rooney. Mr. Kennedy's wife. They will sail down to South America, and drift around the various points of interest on the way.

Getting ready for Summer?

Here's a GOOD Starter

"There's Room for Us All on the Trolley"

Transfers, too

LEO FEIST, Conductor, N. Y.

BURLESQUE ROUTES.

For the week of April 8, when not otherwise noted. ("L. O.") indicates the company is "Laying Off."

Alcazar Beauties—Park, Worcester.
Americans—Folly, Chicago.
Avenue Girls—Century, Kansas City.
Bachelor Club—Gayety, Baltimore.
Behman Show—Westminster, Providence.
Blue Ribbon Girls—125th St. Music Hall, New York.
Bohemians—Star, Toronto.
Bon Tons—Court Sq., Springfield, 8-10; Empire, Albany, 11-13.
Boston Belles—Murray Hill, New York.
Bowery Burlesquers—Empire, Cleveland.
Brigadiers—Avenue, Detroit.
Broadway Gaiety Girls—London, New York.
Bryant's Extravaganza—Gayety, Detroit.
Century Girls—People's, Cincinnati.
Champagne Girls—Dewey, New York.
Cherry Blossoms—Gayety, Albany, 8-10; Lyceum, Troy, 11-13.
City Sports—Gayety, St. Louis.
Colonial Belles—Buckingham, Louisville.
Cracker Jacks—Palace, Boston.
Casino Girls—Standard, Cincinnati.
Dainty Duchesse—L. O. 8-10; Bijou, Reading, 11-13.
Dreamlands—Bowerly, New York.
Empire Show—Dewey, Minneapolis.
Fay Foster—Metropolitan Opera House, Duluth.
Golden Crook—Gayety, Kansas City.
High School Girls—Howard, Boston.
Ideals—Empire, Cleveland.
Imperials—Star, Milwaukee.
Innocent Maids—Gotham, New York.
Irwin's Big Show—L. O.; Gayety, Kansas City, week April 15.
Jersey Lilies—Greenwall, New Orleans.
Jolly Girls—Lafayette, Buffalo.
Jolly Grass Widows—Academy, Pittsburgh.
Kentucky Belles—Imperial, Brooklyn.
Knickerbockers—L. O., 8-10; Gayety, Indianapolis, 11-13.
Lid Lifters—Waldman's, Newark.
London Belles—Gayety, Pittsburgh.
Majestics—Gayety, Indianapolis, 8-10; L. O., 11-13; Empire, Cleveland, week 15.
Masqueraders—Empire, Toledo.
Merry Burlesquers—L. O.; Century, Kansas City, week 15.
Merry Maidens—Eighth Avenue, New York.
Merry Makers—Empire, Indianapolis, 8-10; Terre Haute, 11-13.
Miss New York Jr.—Jacob's, Paterson.
Morning Glories—Bijou, Reading, 8-10; L. O., 11-13; Waldman's, Newark, week 15.
New York Stars—Star, Brooklyn.
Nightingales—Bijou, Philadelphia.
Parisian Belles—Star, Scranton.
Parisian Widows—Gayety, Brooklyn.
Pat White's Gaiety Girls—Trocadero, Philadelphia.
Reeves' Beauty Show—Trocadero, Chicago.
Rexley & Woods—Theatre Royal, Montreal.
Rents-Bentley—Garden, Buffalo.
Rialto Rounders—Montreal, Baltimore.
Rice & Barton—Eason's, Chicago.
Rose Hill Folly—Gayety, Birmingham.
Runaway Girls—Corinthian, Rochester.
Sam Devere's—Bon Ton, Jersey City.
Star Show Girls—Columbia, Boston.
Thoroughbreds—Terre Haute, 8-10; Indianapolis, 11-13.
Tiger Lilies—Imperial, Providence.
Trans-Atlantics—Empire, Albany, 8-10; Empire, Holyoke, 11-13.
Trocaderos—Casino, Philadelphia.
20th Century Maids—Star, St. Paul.
Vanity Fair—Lyceum, Boston.
Washington Society Girls—Standard, St. Louis.
Watson's Burlesquers—Lyceum, Washington.
Wine, Woman and Song—Circle (Indef.), New York.
World Beaters—Lyceum, Philadelphia.
Yankee Doodle Girls—Lyceum, Troy, 8-10; Gayety, Albany, 11-13.

Edwin Arden, who is organizing a stock company to play a summer engagement at the Belasco Theatre, Washington, will try out a number of one-act playlets as curtain raisers, the most successful of which will be used by him for his vehicle for a vaudeville tour next season.

In the Saranac Hotel fire, which occurred last Tuesday, Geo. Abel, the English actor, playing in "Three of a Kind," at Lawrence, Mass., this week, lost three trunks, which were in the store room. They were totally destroyed, and until Mr. Abel returns the contents remain unknown.

Alex. Carr expects to open with the Shuberts during September next. As yet the piece has not been decided upon. Various vaudeville engagements offered Mr. Carr during the interval between the end of his present engagement with the "Wine, Woman and Song" show and his starring tour have been declined by the comedian.

Broadway is still talking about the benefit at the New York in aid of the Home for Crippled Children on March 24 when P. ("Pat.") J. Casey, the stage manager, ran four singing acts in "one" following each other, including Alice Lloyd and Vesta Victoria in that order with Emma Carus sandwiched in between. The discussion as to the relative merits of the Englishwomen which the move caused has not yet subsided.

Business was suspended on the ninth floor of the Knickerbocker Theatre Building annex Wednesday when Leon Morris toted "Banner," his trick pony, his black bear and probably the ugliest baboon that ever came out of Africa up to Mark Luescher's office. "Banner" likely had a visit to the Keith office in mind when he nosed the inkstand from Luescher's desk. When the pony was sent through the United Offices on a bet recently he passed up all the furniture in the outer offices and muzzled around in S. K. Hodgdon's desk, where the signed contracts grow.

Tom Hearn, "the lazy juggler," came back to town from London with a hat. A hat that has never been seen over here before, either in color or style. Mr. Hearn says that England's king wore a similar one, and it required eight months for a hatter to make a duplicate for him. It's a good-looking sky-piece—on Mr. Hearn. The juggler says that for purposes of identification, wherever you see the hat you may know he is near by, and asks that he be given the credit of being the first to wear it on this side. The hat is really worth being made a matter of record.

Albert Sutherland, the agent, has decided to look after the press and advance newspaper matter for all the acts under his direction.

Henceforth Mr. Sutherland's vaudeville attractions will be fully equipped with everything the most exacting press agent could ask for.

This is the first attempt of any agent to take care of the newspaper end. Since vaudeville has obtained a hold on the public, the papers are giving it more space and the need of this departure has been appreciated by Mr. Sutherland.

Elizabeth Kennedy, late star of "Mispah," whose husband disappeared mysteriously a few months ago and is believed to have committed suicide, is preparing for a vaudeville tour for next season. Previous to her marriage, Mrs. Kennedy was known on the stage as Beatrice Norman.

Eva Tanguay has been booked for ten weeks more to play the United Booking Offices houses, including the Williams Circuit. There have been no plans made for the singer after the expiration of that time. Before appearing at Hammerstein's this week Miss Tanguay refused a considerable amount of time without an increase in her present salary, said to be \$500 weekly.

CORRESPONDENCE

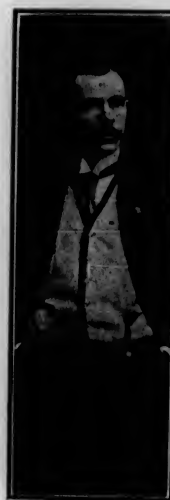
Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office.
Chicago Opera House Block.
(Phone Main 4380.)

MAJESTIC—Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The reception accorded the Four Morton on their vaudeville re-appearance abundantly proves that they are as popular as ever with variety goers. Sam Morton is sponsor for the same unctuous humor and the irresistible and talented Clara, demure and graceful, made a captivating appearance and is as charming as ever. The act scored substantially. Harry Gifford made his first appearance here in several years. His success was immediate. "Her Henpecked Husband" is a semi-dramatic sketch, presented by Edwin Arden, who was last seen at Powers' Theatre in "Told in the Hills." The playlet has an old theme, but well constructed, and some of the lines are bright. It was well acted. Patrice and company offered "Gloria," a scenic sketch, well written and splendidly played. The vehicle deserved a better place on the bill. Snyder and Buckley in "The Street Musician" received encores. Some of the comedy created much laughter and the instrumental selections excellent. The Nicholas Sisters in the familiar blackface specialty made a good impression and pleased, and Woodward's seals performed a number of tricks with remarkable intelligence. Count De Butz and brothers in comedy and trick bicycling were



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liberally applauded. The act is much better than previously. Maddox and Melvin, Wilson and Rich, La Mothe Trio and Charley Crenyon complete the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The Simon-Gardner company head the list, which is composed of May Edouin and Fred Edwards, Fanny Rice, St. Onge Brothers, James F. MacDonald, Carroll and Paker, Hedrix and Prescott, Mile, Toons, the Aldeans, Barry and Wolford, Grace Marcey, Mays and Hunter, Kohler Brothers and Lewis and Chapin.



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CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 5. New York, April 6, 1907. No. 8.

Singers and musical acts kindly take notice, if you have not done so as yet, that the Orpheum Theatre Circuit Orchestras will positively not use your orchestrations unless same are arranged for International pitch. I wish to call particular attention to the fact, that if you are using any of the Harris songs, either singing them or playing them, that your orchestrations ARE arranged to comply with the International pitch as ordered by the Orpheum Orchestras. To those who are not using the Harris songs we will arrange any-

thing you desire in our line in the above pitch. Before going West be sure you are right, for under no circumstances will they play any other arrangements. We have Mr. Tom Clark, Mr. Charles R. Hirst, Louis Jacobson, Mr. Frank Sadler and Mr. Steve Jones. The above gentlemen understand their business thoroughly and you can't go wrong with a Harris arrangement or orchestration. This is very important. Cut this out and paste it in your hat and save it to show on Monday morning from the leader of the orchestra.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The Orpheum Road Show winds up its final return engagement and the numbers announced are the "Rain Dears," the Baggesons, Walter C. Kelly, Lester and Manning, Ed. P. Reynard, Work and Over, Wilson's Monkey, Great Western, Innes and Ryan, A. K. Caldera.

STAR (James L. Lederer, mgr. Monday rehearsal 11).—Manager Lederer has the following acts; Clayton, Jenkins and Jasper. Nix and Nix, the Larneses, Le Maire and Le Maire, Four Shannons and moving pictures.

SCINDLER'S (L. Schindler, mgr. Monday rehearsal 3).—The bill contains Buckley Trio, Woodford's Educated Animals, Martiniz and Martiniz, Three Schofers, Kohler and Victoria, Barney First and Leonard and McKenzie. Attendance at this Milwaukee avenue theatre is reported good.

EUSON'S (Sid J. Euson, mgr.).—When Al Reeves blossomed out at Euson's last August, opening the present season, his esteemed "Beauty" show was a frail, tottering and diletant "pot pourri" of songs and chaotic substance that proved unworthy of the banner it carried. Mr. Reeves, cognizant of the weakness of the organization and the unfavorable impressions it created, immediately sought to alter, augment and modify the show from beginning to end, with the result that it is now, on its return engagement, brisk, lively and snappy burlesque entertainment. "The Beef Trust Trial" is now used as a curtain raiser, with the ever familiar bladder and furiously hilarious episodes bordering on the conventional, effervescent with risque situation, but not stretched to significance. There is marked evidence of conservatism and prudence in the handling of the lines. In the closing piece the "Uncle Tom" auction scene is retained with additional improvised matter. Al Reeves is sponsor for considerable "kidding," which he does gracefully and skillfully. He is important in the show. J. Theodore Murphy alternated an Irishman and a Hebrew, and created spontaneous laughter, especially in the trial scene, which depends almost entirely on his efforts, although Ed Morris with his persistent make-up of a species beyond recognition, extracted many laughs by his peculiar delivery at opportune times. Almeda Fowler, slender and dainty, interprets one of the principal parts acceptably. She sings in a small voice. Florence Hughes is tall and plump, giving her a statuesque appearance. She leads a medley with the chorus immediately following the first part as an olio number according to the program, curtailing the finale with an abruptness that almost undervalued the ensemble effect at the finish. The costumes are neat and the girls look splendidly in the several changes, the colors distinct and

glowing in technically arranged numbers, the music attractive and the chorus well sung, with whistling accompaniment led by Al Reeves. The duo has Chas. Ahearn, comedy cyclist, in some difficult tricks. The comedy is absolutely consistent and does not interfere with the clever feats. The act has considerable merit and one of the best of its kind offered by a single artist. Fay, Coley and Fay have somewhat changed the material in their minstrel singing, talking and dancing act. It is much improved, and achieved success. They dress neatly. "European Bijoux," composed of six English girls, is a singing and dancing act. The rope dancing was liked. It is a fairly good act for burlesque. Alexander showed a few sleight of hand tricks and demonstrated skill as a handoff manipulator. Al Reeves, with a budget of "remarks" mostly of a "confidential" and "personal" nature, entertained the audience.

FOLLY (John A. Fennessy, mgr.).—Attired in spangled garments that dazzle and illumine splendidly amidst laxative surroundings, the animated contingent of blithe choristers start the opening of the "Imperial," the second and last show of Harry W. and Anna Evans here this season, with such sprightliness that the introductory numbers were hardly sufficient to quench the demand. The girls and display of wardrobe are not the entire show by any means, but they embellish the equipment to such an admirable extent that commendation in their favor should be diversely allotted. The first piece is called by a Night in Paris, by Harry B. Marshall, and contains several genuinely funny situations. An excruciatingly ludicrous number was the "Show Girls." Interpreted by the male members in female garb. It was one of the most diverting and inoffensively amusing contributions in the show. "The Convivial Girl" sung by Pauline Norar scored, and her pantomime "business" at the table with Frank Murphy and Ben R. Cook was exhilarating and placed Miss Moran in an enviable class all by herself. She has real talent. The "kissing" incident with verse and melody created much merriment, especially for those who found diversion in the display of zeal by occupants of the boxes in their eagerness to kiss the star. The burlesque entitled "Off to the Front," is given a picturesque setting, showing a military camp with the American emblem waving in the background. The satirical army tactics and manoeuvres are absurdly funny and the "dramatic" scene well conceived. There is a plot, but too slim to follow after it is unfolded. A paper-mache horse is introduced, and other incongruous methods and devices are utilized for laughing purposes. There is plenty of dash throughout. The company has been evidently selected with discretion, for more capable players, so well suited to their respective parts, have not been seen in burlesque. They handle the material effectively and intelligently. The music, apparently specially written for the show, is the most pleasing catchy and tuneful. Frank W. Gray figures conspicuously in two parts. As the planter he bears himself with becoming deference, but should make up to give his countenance more gravity and age. The musical act of Gray and Graham deserves a good place on any vaudeville bill. Their selections with brass instruments brought several rounds of applause and the Scotch horns and trombone solos, together with the saxophone selections, were repeatedly encored. The comedy handled by Gray is well intermingled and provoked laughter. The act is refined, combining music, attractive wardrobe and comedy of the unifying sort. Pauline Moran sang "My Irish Rosie" and "Come Over to Philly."

The show, without doubt, is the southerly part of the show. Jack B. Magee portrayed a character traditional of the familiar gambler or "man about town" with an agreeable vocabulary touching the "slang" phrase. Frank Murphy as a typical Irishman steadfastly grasped every opportunity and made the most of the part. Murphy and Magee offer some bright talk and up-to-date topical parodies in the olio. Both are dressed neatly and present consistent types in mien and deportment. Julia Heitzman, a tall blonde, is shapely and wears tights. She has a fairly good voice—better than the average in burlesque. Ben R. Cook is credited with two distinct characters, a Frenchman and an army general, both showing detail in make-up. De Onzo and MacDonald are expert barrel rollers and spinners. The pantomime eccentricities were not burdensome, and the difficult feats introduced in a dexterous manner. Zimmer is one of the most active jugglers seen in a long time. He is clever and accomplished in his line, and manipulates the various articles with marvellous rapidity. The "Imperial" will wind up the season with a record in receipts. It has the drawing power as a complete, wholesome and entertaining show.

TROCADERO (I. M. Weinigarden, mgr.).—Harry Bryant's burlesquers with Joe Gans as an added attraction is doing a tremendous business this week.

NOTES.—Violet Allen, of Searl and Violet Allen, was taken sick while at the Haymarket last week and did not appear in the remaining performances. She is at the Sherman House and will probably be able to rejoin Mr. Allen in St. Louis before the end of the week.—Harry and May Howard are booked until June 3rd in the Middle West.—Sisters Albert leave for Australia, December 20th. They have 20 weeks of consecutive time signed with Harry Rikards. During the summer months they will be seen at some of the parks.—Gray and Graham will close with the "Imperial" in a few weeks and open in vaudeville at the Dominion, Winnipeg, May 6th, with other dates at parks to follow. They have 31 weeks of the Western Vaudeville Association time in the East and West.—John Zimmer will return to vaudeville next season. He will probably play a few parks this summer.—Ben Cook has been re-engaged with Harry W. and "Jim Williams" "Imperial" for next season. Mr. Cook is preparing a new act, employing these people.—There has been some talk of converting the Clark Street Museum, situated at Clark and Madison streets, into a vaudeville theatre. The location is one of the best and most central in the city. The Museum is owned by Joseph G. Ryan of the "Inter-Ocean." Manager Hedges when approached for a confirmation of the re-

port declined authoritatively to give a statement, but declared that some talk has been going on regarding the project, nothing definite has been planned or settled.—The Empire Theatre, the new Western Wheel burlesque house on West Madison street, near Halsted, will open about May 1st. Harry Sluger, brother of Mort. H. Singer of the LaSalle Theatre, will be the manager. Mr. Sluger, although a very young man, has had considerable experience in burlesque, having with his brother, William, managed the Levey Theatre, Minneapolis, Star, St. Paul, and other enterprises with success. William Sluger will have charge of the destinies of the new Fruecess Theatre to be built in Clark street, between Adams and Jackson next season. It will be conducted as a musical comedy stockhouse similar to the LaSalle.—The Pekin Theatre stock company produced a new musical comedy by Stanley Wood, a Chicago newspaper man, with attractive scenery, new costumes and effects. The company is large and capable, headed by Harrison Stewart.

Valerie Bergere will, when her vaudeville engagements end, star in a play called "The Morning After," scheduled to open in Denver May 6. This probably indicates that she has changed her plans about going abroad and will stay out of vaudeville for a while at least.—A moving picture show will be opened at Logansport, Ind., by George Bartlett, who owns three of the theatres in Muncie, Ind.—Anna Eva Fay has finished her engagements in ten consecutive weeks in Chicago and left for her home in Melrose Highlands, Mass., where she will remain all summer. Miss Fay owns 368 acres of valuable marble land in California and will probably retire to private life in order to personally superintend the development of her property which is said to yield a portly income annually.—C. L. Mott, who operates a circuit of Nickel Theatres in the Middle West, will open a penny arcade and moving picture show at 706 Walnut street, Des Moines.—Louis Oberwarth, manager of the "20th Century Males," claims unusually large business for the show at the Folly last (Holy) week.—Louis G. O'Brien, who manages a circuit of small theatres in Minnesota, Vaudeville and moving pictures will make up the show.—Al. Jolson has placed his bookings for the next two years with Chris A. Brown, his exclusive agent and manager.—A moving picture theatre will be opened at 118 North Michigan street, South Bend, Ind.—The "Washington Society Girls" broke the season's record at Duluth, week before last.—The Bijou, Superior, Wis., will have a new two-story building on Broadway, New Tower avenue. It will be ready for occupancy next fall.—Joseph K. Watson will, at the conclusion of his engagement with the "20th Century Males" at St. Louis, go into vaudeville for the summer and probably next season. He has in preparation a new scenic sketch which will employ five people.—Ritter and Foster will stay in the Middle West this summer. They have arranged time through J. A. Starnard for parks and will probably remain in the vaudeville act next season in a sketch now being written for them. They will do their singing and dancing specialty in the new sketch.

BOSTON

ERNEST L. WAITT.

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Up to the time of writing no announcement of another theatre going into vaudeville here has been made—but there are rumors.

Feature of the week here was the opening of the new Theatre Fenian, a motion picture house put up by the Automatic Vaudeville Company of New York, which already operated the Theatre Comique, and two penny vaudeville places

Cobb's Corner

SATURDAY, APRIL 6, 1907.

No. 58. A Weekly Word with WILL the Wordwright.

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Get aboard quick.

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here. A special performance was given on Monday evening to the press, the city and state officials, and the local theatrical men. Mayor Fitzgerald made a speech, in which he extended a welcome to the company and to the theatre as a worthy addition to bigger, better, and busier Boston. E. J. Ludvig, president of the company, Alderman Berwin, Thomas A. Mullen, J. H. Michael and E. E. Shauer of the "City Fathers" also spoke. The little theatre is as pretty as gold paint, ivory, mirrors, potted plants, etc., can make it, and is very comfortable. It seats four hundred, has twelve exits and over 5,000 lights are used both inside and outside. The ventilating system is modern. It is absolutely fireproof. A special program was given for the guests, and the house opened to good business on Tuesday. John P. Lavin, May Vincent, Thomas Bullock and Clare Belle Herz were the singers, with Harry J. Norton, Ruth Wilmore and Bessie Beasley on the instruments. The house is located at the corner of Washington and Beach streets, in the heart of the busy district.

The Old Howard has the best bill of its season this week—more laughs in it, and it moves with more ginger. "The Yankee Doodle Girls" are the chief attraction, and they are certainly a fine group of airy frockers. "Tucker's Farm" and "Fun in Camp" are the two burlesques. Press Agent Donahue sprang a good thing on an unsuspecting public this week in his advertisement, when he said: "When your peepers bit these beauty brights you'll be lost to everything else, so it's a good idea to sew your address inside your coat in case you get that 'She's Mine' feeling." Chief in the burlesque features are The Shoukals, who put on "The Tramp and the Golf Girl," a very clever act. Marion and Pearl do a novel acrobatic stunt and Harrison Greene hands out some really new up-to-date stuff in a monologue. Edward and Rolia White do a good act with the gloves. Ed used to be the sparring partner of John L., and his friends paid him many visits this week. Franklin Batle,

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Star Show Girls Champagne Girls
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a good baritone, closes the "Yankee Doodle Girls" show. In the Old Howard's special bill the leaders are Munroe, Mack and Lawrence in "The Servant Girl Question" which, although seen here before, is still bright, snappy, and goes good. The Majestic Trio, colored singers and dancers; Charles and Fannie Van, with new "gags"; Patchen and Clifton, tumbling jesters; the Zoyars, on the revolving globe; Gardner Brothers, German talkers, and David MacFadden, who sings "In the Evening by the Moonlight, Dear Louise," complete the bill. "Star Show Girls" next week.

The passing of Lent has acted as an impetus to the theatre goers, and the result is that nearly every house had capacity audiences all this week. At Keith's there was the largest house of the season on Monday, the headliner being Vesta Victoria. Despite the fact that she had a severe cold which grew worse instead of better, she sang all her program and "made good" emphatically. Another underline this week is George W. Wilson, and his company in a new Will Cressy sketch called "Old Kentucky Home." This piece has beautiful scenery and is well played, but somehow the actors do not seem to get at the soul of it, with the result that the audience becomes restless before it is half completed. Some of the speeches drag. Harry Tate's "Motoring" is the third on the list and goes very well indeed, for everybody in Boston either has a motor or wants one. The Jackson family of cyclists, with some new tricks, and the two smaller members are great applause getters. Rae and Brosche do a satirical conversational skit that is bright and new, while the Quaker City Quartet makes a genuine hit in their "Musical Blacksmith" act. The Three Livers, Beaumont's ponies, Peel and Diamant and the Green Brothers in juggling make a good combination, and it is really a delight to see Black and Jones do their dance. Harry Street has a monologue that is new and good. The quality of the Keith shows has improved greatly in the last month.

Genarro's band, composed of Italians, is headliner at the Orpheum this week and seems to have the crowds music crazy, for the band has to exceed its program and even then the audiences dislike to let it go. Genarro combines in many ways the eccentricities of Creators and the grace of Sousa. The uniforms are attractive, bebug of green, with red sashes and black stockings, with the fur-trimmed "Romeos." "The Village Choir" is another novelty, in a unique vocal act. It is a quartet of mixed voices. Charles Serra also puts on a novelty in the way of a gymnastic exhibition, one two-foot square placed at the top of a high column. Murray K. Hill in a black-face monologue; Redford and Winchester, burlesque jugglers; and the Sisters O'Mears on the high wire; Shean and Warren in their travesty, "Quo Vadis Upside Down"; Fields and Ward in a talkfest, and Mazur and Mazette in their acrobatic comedy act complete the bill. Two medley farces, without comedy enough to make them hang together, is the offering of the "Alcazar Beauties" at the Columbia this week. The girls are fine lookers, the costumes are very good but the farces sadly need some comedy lines and -business. Anna Yale and James P. Leonard save them from falling flat. The olio, however, is mighty good. Melvitt and Kelly, eccentric dancers, are about the best ever seen at this house. The "Blue Ribbon Girls" contortion act is a sensation. Lawrence Crane, billed as "The Irish Magician," is an entertaining talker and his "Palace of Mystery" well named. He gives a fine act. Billy Davis and Billy Hart have a good sketch, called "Mr. Fresh from Frisco." "Patchell's" "Boston Belles" with symmetrical Fratie Bailey at the head, are at the Palace. Clarence Wilbur, Harry La Marr, John Walters, Hattie Mills, Clara Adams and the rest are still together, and they put up a good show, although it is rather racy in spots. This piece has appeared so often in Boston that it might be well to change it a bit, for everybody knows it by heart now. Beside Clarence Wilbur and Hattie Mills in the olio, there are H. H. Raymond and Hilliard, Clara Adams, Rice and Walters in "A Day on the Farm," Black and McCone and MacFarland and Murray. The Palace's own bill this week is Quinn and Mitchell in "Dooley and the Land Agent," which goes particularly good; J. W. Harrington, mimic; Kincald, the juggler; the Plotters, travesty workers; Holmes and Holmes, on the musical instruments, and Louis Bonaire, equilibrist. Charlie Waldron certainly needs a new theatre, for this is too small for the companies to do good work and too small to hold the crowds which the house attracts.

Patrick O'Leary, press agent of the Columbia here, has been forced to take a vacation on account of ill health. His work is being done in his absence by Alex. M. Sullivan, a local newspaper man with a good list of friends.

Manager G. H. Batcheller, of the Lyceum Theatre here, is about to inaugurate a summer season of stock burlesque. The season will begin about the first of May, and he is looking for talent.

The "Bon Tons" are at the Lyceum, with Guy Rawson and Frances Clare as features. They put on "A Pousse Cafe" and "The Girl from Mars," both bright, snappy and full of fun. Frances Clare is a clever soubrette and deserves to go higher. Browning and Bentley open the olio in Hebrew parodies, then Rawson and Clare do an ingenious turn in "Just Kids"—the best thing on the bill. "The Girl With the Red Mask" is a good imitation of La Belle Dazie. Pierce and Opp do fair German comedy.

Austin & Stone's Museum this week plays up for leadership the Swedish symphony orchestra, some really good musicians. If Col. Shaw would only put them up into the little gallery outside. In place of the musicians (?) who are now there, he would draw more people to the house. The two Sunkorians, contortionists, and twiddling, the man-fish are other features. The olio this week, beside the Minstrel Maids, is Henry Waite, trick violinist, who never seems to have a new trick; Louise Walton, in picture songs; Mardo, eccentric juggler; Dale and Delmont, in a musical act.

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GEORGE SILVER

Trouble" in moving pictures makes a big hit. "The Yawner," a new idea, "Puck's Pranks" and the "River Panoram" are the notable pictures.

The Lyric Theatre has a wise move. He is the only one at the motion picture houses that sends copy regularly to the papers. Consequently he secures good news items. The bill this week includes "Latter Day Conjugating"; "Zoo Gardens"; "Angler's Dream" (which is a great laugh maker) and "The Botanist's Misadventure." This house is gradually working up a steady clientele. It is very clean, cozy and attractive.

Manager Knapp of the Eden Musee is happy because the crowds have begun to find out where his place is located and to come in often. He makes changes every week in the wax figures. His life-like figure of Harry Thaw is the feature this week.

PHILADELPHIA, PA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—Despite the enforced absence of Marie Dressler and the new reserved seat system inaugurated, the week's bill secured a good start Monday with very little out of the ordinary to offer. A touch of sore throat put Miss Dressler out of commission, but a doctor's certificate brought the glad tidings that she would be with us in a few days. Grace Van Studdiford was substituted and succeeded in making good without a rehearsal. Her second selection "Annie Laurie" is not suited to her voice. Quite the best protean play presented here was "The Comstock Mystery" given by Charlotte Parry. The story is commonplace in itself and much the same as others used, but it scored a deserved hit through the clever work of Miss Parry, who assumed seven different characters, making the changes with remarkable rapidity. The child and the Swedish servant could be improved upon, but the others were capital. The play drags toward the finale and there is a bit too much of "line checked" to properly suit the vaudeville taste. The piece held the interest of the audience throughout and Miss Parry received several calls. The Doherty Sisters were seen for the first time at this house, although they are known here. One of the girls overdoes her imitation of Edna Aug, which is not announced, and falls in the one of the much abused George Cohen. The dancing is the best part and the singing could be made a good second with proper songs. Rene and Smith in a fairly good comedy acrobatic act, Nettle Carroll who offered an ordinary wire walking act, and Hill and Hill, colored, were also new here. Harry Evans is now billed as the "boy barytone" instead of the "boy soprano," but is still the "protégé of John D. Rockefeller." Master Evans needs to learn to breathe properly and must be a bit careful with his voice if he expects to last very long. Three shows a day, and the effort he makes in singing is enough to rob him of any vocal power he may have. McCullum's "Sunny South" scored equal to any other number on the bill. There is some good dancing and singing, which with the strong comedy finish makes the act a valuable one. The latter might be developed, cutting out one of the duo numbers. A. O. Duncan, the ventriloquist, arrived in time to work in some

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SAYS

SATURDAY, APRIL 6.

THAT

his Blonde Typewriters, with Harry B. Watson, made an instantaneous hit in Trenton this, their first, week. No less than six managers were the guests of Mr. Edwards at the Trenton Theatre Thursday night. They were all fighting to book this act, and Edwards had to call an ambulance. The song that impressed the managers most was

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"gags" on the new mayor and other local political subjects. His act was as bright as usual and well received. Collins and Hart repeated their comedy acrobatics and burlesque strong act to generous applause, and the Dorla Trio were liked for the operatic singing in the "Night in Venice" offering. Murphy, Whitman and company were also newcomers, offering a rural comedy sketch called "Old Friends," telling of the lives and love of two old bachelors. The act pleased. McNamee, the clay modeler, and Mme. Theresa Renz, held over a second week with her clever equestrienne act, rounded out an entertaining program.

CASINO (Elias & Koenig, mgrs.).—There were several changes in the make-up of the cast of the "Gay Morning Glories" owing to the withdrawal of Etta Cooper. Her place was taken by Elsie Harvey, the soubrette of the company. Elsie is full of action, suggesting the premiere of an aerial ballet when prancing at her best, but she pleased with her numbers and in the olio where she appears in a dancing specialty with two boys, clever in their wooden shoe stepping. "Three Admirals," the opening burlesque is old, and but for Gus Nease's serious manner and some good character work by John C. Hanson, lacks comedy. The afterpiece, "A Night in Japan," is misnamed, and most of the material is shop-worn. There are several good hits to the show and it was well liked by the Casino audience.

LYCEUM (J. G. Jermon, mgr.).—Some dissatisfaction in the ranks of the "Bachelors Company" brought the show here pretty well mixed up. "Just Before the Battle Smother" and "What Joy in Joyland," the burlesque numbers seen at the Casino, were repeated, with Harry Hastings, Tom Coyne and Viola Sheldon in the principal roles. Several chorus girls quit the show in Reading and others from the "Blue Ribbon Girls" filled in the gap. The Armstrongs, bicycle act, were also out with Short and Edwards, a musical team, in their pace. Thomas Harris, Jr., and Marion Kemp, the "barefoot dancer," close this week. To add to the confusion, Louise Hebbes of the chorus married Harry J. Hawkins, the property man, on Wednesday.

TROCADERO (Fred Willson, mgr.).—With the exception of Frank Riley replacing George B. Alexander as principal comedian, the roster of the "Champagne Girls" is about the same as presented when the initial show of the season in this house. Riley, if anything, is an improvement on his predecessor and the entertainment moves along in good style. Riley also appears in the olio, which is an attractive one.

BIJOU (W. V. Jennings, mgr.).—According to

(Continued on page 18.)

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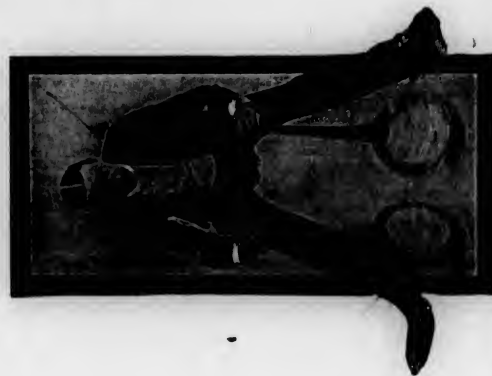
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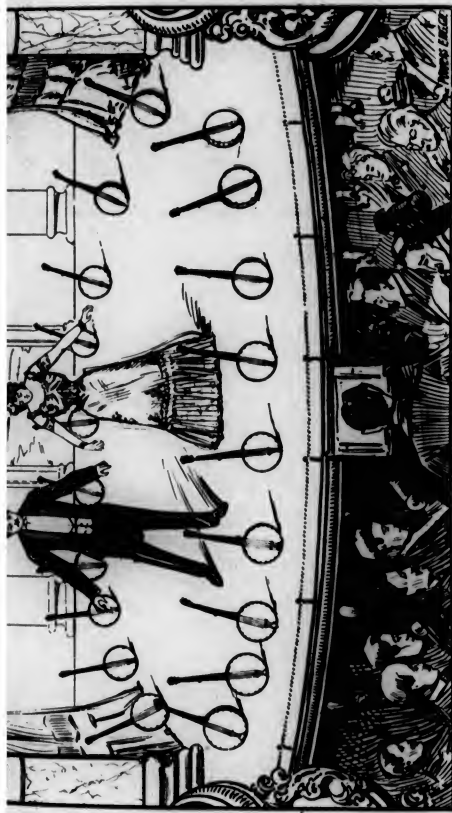


This diagram shows the wonderful way Franco Piper makes the notes whilst juggling and playing banjos. Note the little finger A barring the string while the first finger B strikes the note as the banjos drop into the hand.

English Patent No. 20088.



Spinning and rolling 6 banjos clean across the stage, and playing the latest melodies.



SPINNING 18 BANJOS AROUND STAGE and playing perfectly at the same time. PATENTED IN AMERICA, ENGLAND AND GERMANY.



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lin."



(Continued from page 15.)
Manager W. N. Drew, the Easter season cele-
bration proved too much for May Belmont, and
as a result the "Tiger Lillies" are a bit shaken
up. A new woman has been engaged but had not
appeared the first half of the week. George P.
Murphy still continues as the main support of
the show, which was well received by the Bijou
patrons.

NOTES.—Burt Green was in our midst for a
few hours. He looked over "The Orchid" in
which Irene Franklin has a part. Trislie Friganza,
Eddie Foy and William Rock are other vaude-
villians in the cast. The latter has a dance in
which he is assisted by dainty Maude Fulton,
which is about the best thing in the show. It
is billed for Broadway next week, but its chances
look bad from here.—The "White Chrysanthemum"
with Edna Wallace Hopper, Eddie Garvey,
Dave Lewis and other favorites, is announced to
close in two weeks.—The vaudeville situation is

In such condition here that no one appears to
know just what is going on. I have not been
able to find out where anything "is at" since
my return to honest toil, but things ought to
shape themselves in a few days. Messrs. Ellias
and Koenig, managers of the Casino Theatre, in
the Eastern Burlesque Wheel, have sent a val-
uable mantle clock as a wedding present to Mr.
and Mrs. Sam Scribner. GEORGE M. YOUNG.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, res. mgr.; Wilmer
and Vincent, owners, Monday rehearsal 10).—
W. H. Murphy, Blanche Nichols and company
feature, hit; McGrath and Page, banjo enter-
tainers, good; Rosaire and Doretto, comedy acro-
bats, very good; The Chadwick Trio, sketch, well
received; Jupiter Brothers, good; Mills and Mor-
ris, very clever; Abdul Kader, excellent.

B. S. S.

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ATLANTA, GA.

PASTIME PALACE (T. P. Holland, mgr.).—La
Pette Fern, songs and dances, scored; Lee White,
illustrated songs, hit of the bill; Geo. Perry,
blackface comedian, went big; Ed Ashwell, com-
edian, good; The Haris, rube sketch, received ap-
plause.—STAR (J. B. Thompson, mgr.).—Vina
Campbell, soubrette, fair; Geo. B. Gardner, com-
edian, average; Eva North, songs, good; Ida Bell,
dancer, scored; Chas. Lindley, singer, fine; Earle
Sisters, a hit.—NOTES.—The Electric Theatre
craze is being overdone here, there being no less
than twenty in the city. All seem to be doing
profitable business, however. The larger ones in-
troduce illustrated songs between films. BRIX.

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BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—The
Four Keatons, knockabout act, very good; Lind,
excellent; Mayme Remington and picks, a big
hit; Wilfred Clark, Theo. Carew and company,
farce, well received; Camille Trio, acrobats, only
fair; Carroll and Cook, singers, very good; The
Six English Rockers, novelty act, excellent.—
NEW MONUMENTAL (Sam M. Dawson, mgr.).—
Pat White and Gaiety Girls, well deserves the
attendance it is receiving.—GAYETY (W. L.
Ballant, mgr.).—"Rose Sydel London Belles," an
exceedingly clever show with a beautiful chorus.
—TRAYMORE CASINO (F. Keldel, mgr.).—
Della Dean, songs, very good; Burton and Trim-
rose, sketch, good; Ella Cain, songs, good; Bin-

When answering advertisements kindly mention VARIETY.

ney and Chapman, sketch, fair; Mabel De Banne, songs and dance, good.—ZOO-RINK (Col. P. J. Mundy, prop.).—Herr Dreadach is performing a wonderful act with two lions.—NOTES.—Lubin's Theatre opened Monday night with the following numbers: Allen and Delmain, Ingram and Cronin, Howell and Emerson, Iva Donnette, Marselles, Grace Fulke, and moving picture views of this city. Was crowded at both performances.—James L. Kernan, who was seriously hurt last week, is improving.—Mae Nelson, of the "Piff, Paff, Pout" company, sang at Elks' Club on Sunday night.—Signor Alla's Italian band has been engaged for the coming summer season at Bay Shore Park. SYLVANUS.

BAY CITY, MICH.

BIJOU (J. D. Pillmore, mgr.).—De Varo and Curtis, comedy bar and ring act, ordinary; Truman Seymour, illustrated songs; Marie Dockman, juggler, fair; Ramond and Good, Dutch comedians, pleasing; Gidson and Garvin, "Incubated Babies," laughable. H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal).—Bill big this week. Stella Elmhart, the wooden shoe dancing artist, good; Mildred Stoller, impersonations, many encores; Walter Hawley and Natalie Olcott, lively conversational skit; T. W. Eckert and Emma Berg, operetta, many encores; Mmc. Emmy's fox terriers, very clever; Ellmore Sisters kept house in an uproar; Paul Spadoni, very good.—NOTES.—Tuesday evening, April 2, the amateur Elks' minstrel, given at the Army Theatre by Binghamton Lodge, B. P. O. Elks proved a big success; it was composed entirely of amateurs. H. A. Bailey was a hit as end man. It was necessary to leave out two acts of the regular bill for the minstrels. Friday, March 29 (amateur night), the stage hands put on a quartet, which proved a success. JOGGERST.

BIRMINGHAM, ALA.

THE GAIETY.—Tiger Lilles, costumes very pretty, and chorus good; Chas. Levine and Isabella Iler, acrobatic sketch, fair; Fannie Veder and "her dancing boys," hit; "A Thanksgiving Eve," good; Woods and Green, "The Ballroom Boys," pleasing; Bowen and Lina, casting act, good. NAT T. WILLIAMS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—An excellent bill with Dora Martini, a graceful gymnast, clever; The Arlington Comedy Four, excellent; Mosher, Houghton and Mosher, cyclists, good; Ethel Levey, the headliner, hit; Hal Davis, the Macanley and company, in "A Race for a Wife" (New Acts); Frank Bush, "Same as of old," good; Dorsch and Russell, musical sketch, fine; Louise Roffin and trained monkeys, great. GARDEN (Chas. E. White, mgr.).—Clark's Runaway Girls gave a good show with the Livingstons leveling, Rantz-Santler Company, 8-13.—LA-FAYETTE (Chas. M. Baggs, mgr.).—The Brigades made merry with a strong chorus and good burlesques. Curly Supples (local). In feats of strength, good.—WASHINGTON (Louis F. Linu, mgr.).—Royal Japanese Troupe, good; Geldes' moving pictures, Harry L. Reed, illustrated songs.—HIPPODROME (C. E. Edwards, mgr.).—Musical Johnson, Margaret Gabriell, Harry Mason, Joe Romain and the Dell-o-co, fine.—BIJOU DREAM (W. Kilmlre, mgr.).—Tri-weekly change of pictures, good. DICKSON.

CINCINNATI, OHIO.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsals at 10:30).—This week's bill consists mostly of novelty turns. The Great Lafayette heads the list. Lafayette introduces some startling illusions and presents "Lady of the Lion," a spectacle that is sensational. The Dollar Troupe, acrobats, are the most daring and sensational tumblers seen here in a long time. Wm. F. Powell and company present "Fak," Arthur Don and Minnie Thompson pleased, while Alice Linden Doll presented an average singing act. She makes three changes of costume which save the act. Muller and Muller have a great singing turn.—STANDARD (Charles B. Arnold, mgr.).—"Rose Hill Folly Company" is playing a return engagement at this theatre.—PEOPLES (James E. Fenimore, mgr.).—"The Ideal Extravaganza Company" in a two-act farce "The Other Fellow," a clever show and one that pleases. Frank O'Brien, the tramp comedian, assisted by Kathryn Klare, was well liked. The Bowery dance, Zulu dance and the minstrel part of the farce were well liked. Sandwiched between the acts Mary Hilton does a neat singing turn. Frank O'Brien is still doing "The Displaced Gentleman." All and Feyer are very good acrobatic team. International Musical Trio have a great musical act spoiled by unnecessary comedy. The Girl in Blue does her sensational "couch" dance, which, if it possesses merit, is spoiled by coarseness. HARRY HESS.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Vanghan Glaser tops the bill with "The Goal," well received; The Six Glinserettes do acrobatic stunts that are worth seeing; Dan Quinlan and Keller Mack, a scream; Johnstons, xylophone act, good; Blackson and Burns, laughable; Emerson and Baldwin, juggling, fair.—LYRIC (Ed. Anthony, mgr. Monday rehearsal 11).—The Tennis Trio, jugglers, are at the head of the bill, others were Welch, Francis and company, skit; Dovenes, horizontal bar; Kleinet's dogs and cats, hit; Yvette, contortionist, clever; Geo. Yeoman, monologist.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—The Rentz-Santler barlquesurs, with lots of pretty girls and good olio.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"The Jolly Grass Widows." NOTE.—Mr. Emmett Weeden, a Cleveland boy, is ahead of Williams' Ideals, which play at the Star week of April 8th. WALTER D. HOLCOMB.

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DALLAS, TEXAS.

MAJESTIC (B. S. Muckenfuss, mgr.).—Jimmy Wall headed a satisfactory bill. Mr. and Mrs. Young, in "A Home Spun Wooling," pleased; Marvelle had some novel acrobatic stunts; The Cox Family, quartet, excellent; The Three Musical Collys proved an excellent number; Burgess, Daniel and Burgess were well received. E. A. A.

DANVILLE, ILL.

LYRIC (Jack Hoeffler, mgr. Monday rehearsal, 10).—Campbell and Brady, good; Dawson and Whitfield, comedians, very good; Laura Howe and her Dresden Dolls, very fine, high class; Lindsey's Monkey Circus, great. TRIMBLE.

DAVENPORT, IA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30).—Week March 25: De Hollis and Valora, comedy juggling, good; Ben F. Cox, song, good; Connelly and Klein, good; Wilbur Held, good; The Three Olivers, wire, hit; Parish, ventriloquist, excellent; Hensou and Jensen in "The Second Mr. Fiddle," clever sketch; The Esterbrooks, musical, very good; Power, Poulter and Churchill, musical comedy, hit.—ELITE (Chas. Berkel, mgr. Monday rehearsal 11).—Durbeyles, shadowgraphists, good; The Pryors, singing and dancing, good; Adams Brothers, blackface, good; Mack and Elliott in "The Rent Collector," hit; Donovan and Arnold, comedy sketch, good; Rees Leroy, musical, good; Howley and Leslie, singing and dancing, good; Rotteque Randolphs, acrobats, good; Lena Kline, songs, good.—ORPHEON (Oscar Raphael, mgr. Monday rehearsal 11).—La Claire and West, comedy sketch, good; Clyde Hatt, blackface, good; Russell and O'Neil, comedy sketch, hit; William Gross, "Dutch," good; Beyer and Johnson, bicycle, hit; Ray Vernon, character comedian, good; closing with Dan Russell's comedy, "My Uncle from Ireland." LEE B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Week March 25: Claude Hadcliffe in "Mickey's Reception," good; Rogers and McIntosh in "Out of Sight," very good; Harry Abraham, impersonator, good; Gertrude Gebert, musical, good; Mile. Olive, juggler, very good; Costano, songs and dances, well liked. L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—W. H. Thompson and company in Clay M. Greene's "For Love's Sweet Sake," is the headliner. It is by far the best sketch seen here this season. Kate Barry was given a rousing welcome. Peter Donald and Meta Carson in "Alex. McLean's Dream" won many laughs. The Four Musical Arloves, xylophonists, were very good. Julius Eltinge was a big hit. La Dell and Crouch in songs and dances, very clever. Gartelle Brothers, roller skaters, very good. The Arloves gave feats of wonderful strength.—CRYSTAL (Albert Light, mgr. Monday rehearsal 11).—A first-class bill, including Rose and Ellis, barrel jumpers, very clever; Labelle Meeke, contortion dances and clever songs; Harry Hamilton replacing Anson Shurtliff with illustrated songs, well received; The Tanakas, Japanese performers, very good; Derry and Francis, "The Rube and the Bachelor Maid," laughing hit.—LAFAYETTE (Dr. M. Campbell, mgr. Sunday rehearsal 10).—Roland West is the headliner and made a decided hit in his clever offering "The Criminal." Olive proved an enterprising number. Grace Leonard is a clever comedienne, her drinking song was exceptionally well done. The Harrows Travis company in "A Trying Situation" pleased. The Four Nevrons introduced difficult feats on the wire. Silent Tait, gave a pleasing number, and Jas. Calvin, comedy juggling, went well.—GAYETY (H. H. Hedges, mgr.).—"The Gay Masqueraders" are playing a return date and doing good business. Costes and Grundey "Watermelon Trust" deserve special mention.—AVENTE (Drew & Campbell, mgrs.).—"The Merry-makers" with "Female Wrestlers" as an added attraction are drawing good crowds this week.—NOTES.—W. F. & Son will open their park known as "Wolf's Park" early in May.—The Detroit wheelmen are giving first class minstrel performances Monday, Tuesday and Wednesday night of this week. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—Empire Barlquesurs are giving one of the best shows seen here this season. Roger Imhof makes a fine impression; the olio is a good one; Lena LaConvier, singer, pleased; Johnson and Buckley, big hit; Imhof, Conn and Corbie, excellent act; Will Martin and Will Crouch, barrel jumpers, fair, and the Four Musketeers, hit well.—BIJOU (Joe Maffland, mgr. Monday rehearsal 11).—The Parisian Grand Opera company in scenes from "Il Trovatore" and "Faust," made a big impression; the Castagnos, whirlwind dancers, good; Geo. Delmas, acrobat, pleased; Earl and Wilson, comedy sketch, well received; Newsboys' Quartette, big hit; "Clever Conker," juggler, excellent; Ladore Silver, pictured medallies, fine. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—"The Seally Family" drew Les La Roscos, commendable act; Terry and Elmer, well received; Fritz Houston, comedy cartoonist; Grace-Lyn Whitehouse, clever singing.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Ben Barney and Jessie Haynes, Margaret La Vann, Blanche De Cotter, Annie Howard, Lottie Fayette, and Kennedy and Chidney; satisfactory bill. J. M. BEERS.

EVANSVILLE, IND.

HOPKINS-BIJOU (J. H. Ropke, mgr.).—After a season of stock this house again offers vaudeville. The opening bill is Charles Ledegar, excellent acrobatics; Mr. and Mrs. Gottlieb, favorable impression with comedy sketch—Mexican Herman, magic out of the ordinary, and Carleton and Terra, singing comedy, were liked.—THE PEO-
PLE'S (Fiedler & Burch, mgrs.).—Richard & Pringle's minstrels the 30 drew well. Among the vaudeville acts may be mentioned Mack Allen, wire; Frank Kirk, musical acrobat, hit; Marsh Crug pleased with acrobatics.

ROBERT L. ODELL.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—Last week of vaudeville. Kelso and Leighton, "The Lady Burglar," good; Lillian Tyce, fine; Alice and Henry Taylor, sharp-shooters, fine; Pierce and Malzee, singing and dancing, good; Preston Kendall, in "Across the Lines," good; Grace Lyster, illustrated songs, fine; the crackjack number, Karno's company, "A Night in an English Music Hall," great.—PLEASANT STREET (D. J. Casey, mgr.).—Fine show and great business. Walters and Eratts, parody singers, fine; Harry Young, songs and dances, good; Wood and Law-
son, sketch, great.—BOSTON (H. R. Benn, mgr.).—Rose Morris burlesquers and vaudeville show. Denno Brothers, comedy acrobats, good; May Waldron, illustrated songs, good; Cramer and Beverly, songs and eccentric dancers, very good; Sadie Melrose, vocalist, excellent; Payton and Stanley, singers and dancers, fine.—NOTES.—Lawrence Sylvester, who has been producing the burlesque at the Boston Theatre, Fall River, leaves for his home in Baltimore, April 6, after a suc-
cessful engagement.—Advance vaudeville at one of Julius Cahn's theatres, the Academy of Music, Fall River, week of April 8.—A new theatre called The Scenic, under the management of L. M. Boas, giving illustrated songs, moving pictures and vaudeville acts, has just been opened.

E. F. RAFFERTY.

FRANKFORT, IND.

CRYSTAL (Chas. Welch, mgr.).—Jones, Pickard and Hart (local talent), singers and dancers, fair; Hague and Herbert, comedy sketch, very good; Wesson, Walters and Wesson, singing and dancing, excellent.

J. A. PETTY.

FRANKFORD, PA.

EMPIRE (Jas. McKay, mgr. Monday rehearsal 10).—The Barringtons, The Great De Ho-
mans, Edwards and Baugh, Little Lois, Adair and Henry, Emily Butcher, and Martinette and Sylvester.—NOTE.—Martinette and Sylvester were held over from last week and Manager McKay is trying to have them released so that they may play the third week.

ARGUS.

GALESBURG, ILL.

GAITY (J. H. Holmes, mgr.).—Armond, comedy acrobat, fair; Harry Harvey, comedian, hit; Geo. Mundweller, illustrated songs, pleased; Rockway and Conway, comedy sketch, went big; Raymond Teal, great; Joe Whitehead and the Misses Gleserson, fine.—BIJOU (F. E. Payden, mgr.).—Larivree and Lee, comedy sketch, good; Wiley Ferris, illustrated songs; McKee and Van, blackface, very good; Spith and Spith, plate spinners, very good.

F. E. RUSHL.

GLOVERSVILLE, N. Y.

FAMILY (Fred DeBondy, res. mgr. Monday rehearsal 10).—John B. Rucker, a big laugh; Oscar Loraine, violinist, pleased; Francis Knight, fair voice; Scott and Whaley, a big hit; The Five Bonasettis, acrobats, fine.

MOWERS.

HAMILTON, CANADA.

SAVOY (J. G. Appleton, mgr. Monday rehearsal 1).—A splendid frameup this week. Baker and Jerome, good comedy acrobatic act; Deas and Deas, colored act, pleased; Hugh Stanton and Florence Modena presented a very neat sketch; Anna Chandler, comedienne, made a good impres-
sion; Sa-lie-ras have a mystifying mind reading act that has them all guessing; James Richmond Glenroy made himself solid; Vasco, the Mad Musi-
cian, is the sensation of the bill; Alexandra and Bertie have one of the neatest aerial acts seen here.

JACQUES.

HARTFORD, CONN.

POLI'S (Louis E. Kirby, mgr. Monday rehearsal 10:30).—The headline feature is "Meutetel," the mysterious ball, which is very puzzling; Clifton Crawford does a pleasing monologue; Julia Ring and company were very clever in "A Quiet Life"; Fred Ray and company were a roar from start to finish; Gaston and Green sing well and pleased with their comedy; The Six Murvatts are mu-
sical club jugglers; Mlle. Victoria and her dogs were above the average animal acts.

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Kersker, props.).—Excellent bill this week, headed by Mr. and Mrs. Lucier, present-
ing "Down on the Farm," very good; Madell and Corbley, comedy musical sketch, excellent; Horton and LaTriska, "The Messenger Clown and the Human Doll," good; Thomas Wood, hoop roller, best of the season; the Myste-
rious Henella, William Schallas, illustrated songs, continued success.

RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—The Colonial Septet headed a nice-
ly balanced bill. Brindamour, jail breaker, has a capital act; Edward Blondell and company, very amusing; Alf Grant, monologue, very good; Di-
amond and Smith, illustrated songs, big success; Henry and Francis, good; Morris and Morris, fair acrobatic act; Dill and Ward, singers and dancers, fair.

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INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—The closing week of vaudeville and the oldest theatre in Indianapolis prior to the erection of a new theatre affords local theatregoers a real treat as the closing attraction. Mr. and Mrs. Gardner Crane and company, big hit. The Finneys in their swimming proved popular, and Kelly and Violette duplicated their former big hits. Ollie Young and Brother with the hoops; Dill and Fields, the German sailors; Flo Adler; Bader La Velle Trio, comedy acrobatic cyclists, and Arthur Stuart and the Keeley Sisters, singers and dancers, comprise the bill.—EMPIRE (Harry Drury, mgr.).—Miner's "Americans" opened with a very good show to the usual big opening business. April 4 to 6: "The Colonial Belles."—GAYETY (Edw. Shayne, mgr.).—The "Bowery Burlesquers" opened with a very good show to medium business.—NOTE.—Manager Ziegler of the Grand will not spend the summer in New York as usual, but will devote his time to the erection of the new theatre.

ED. E. DALEY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—McWatters and Tyson company made a decided hit; Jimmie Lucas, a prime favorite here, scored; La Cortilli, contortionist, clever; Iola's Poodles, fine; Carberry and Stanton, singing and talking comedy artists, pleased; Fred Swift, the musical "Sunny Jim," fair.

BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Volta, headline, hit; Dancing Mitchell, good; Reeds Wynn is "all the goods"; Barry and Halvers, singing and dancing, amusing; Elizabeth Murray, Irish songs, good; Roberts, Hayes and Roberts win laughs; Kramer and Bellair, acrobatics, hit.—CENTURY (Jos. R. Donegan, mgr.).—"Wash-
ington Society Girls." Phil. Sheridan's "City Sports" did a big business week 31. The chorus is well trained and sing well. Next, "Golden Crooks."

FAIRPLAY.

KEOKUK, IOWA.

LA SALLE (Reeves & Dodge, props.).—Anna Eva Fay, big hit; Geo. Hoyt, fair; Gladys Car-
rolton, good; Guerdon Colvin, fine.

R. R. R.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Caron and Herbert, comedy acrobatic offering, well liked; Fortune and Davis, musical skit, good; Haywards, Conroy company, "The King of Blackwells," very funny; Fields and Wooley, pleased; The Bounding Gordons, including Tommy Kenney, of this city, were accorded a warm welcome; "The" Quartet made a hit; George Abel and Ethel Arden in "Three of a Kind," biggest hit on the bill. LYCEUM (L. Gallagher, mgr.).—Alice Jordan's Burlesquers, and also, Caroline Hager, serio-
comic singer, pleased; Alice Jordan, songs and dances, good; May Daley, illustrated songs, fine; Hamilton and Warren, knockabout comedians, very funny; Ed. Perry, eccentric comedian and parody singer, well liked; Chas. Hamilton's burlesque, "Troublesome Hotel," a big hit.

JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Mortyne, mgr.).—Joe Golden, monologist, very clever; Henderson and Ross easily won applause; Varin and Burr, blackface, good; Buckley's dogs, good.—PEOPLE'S (Maurice Cunningham, mgr.).—English Rosebud, sing-
ing and dancing, well applauded; Carl Bros., talk-
ing and dancing, fair; Kelly and Bertha, success-
ful; Marinellas, gymnasts, very good.

PAULKNER.

LONDON, CANADA.

BENNETT'S (J. H. Alos, res. mgr.).—Lola Cot-
ton, telepathist, mystified; Robinson and Grant, Lilliputians, very amusing; Kimball and Lewis, good; Eddie Mack, dancing, very good; Marlowe, Plunkett and company, "A Lesson in Shake-
peare," went big; Berry and Berry, musical, well liked; Senor Arnoldo's animals, very fine.

M. G. HUESTON.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Rehearsal 10).—Mayme McCarthy and her "Honolulu Kids," headliners and a scream; Hill-Edmunds Trio, fea-
turing "Baby Florence," very clever; Keene, jug-
gler, very good, but stage too small for best work; Ruth Smith, illustrated songs, good.—GRAND (H. G. Sommers, lessee. Rehearsal 10).—Ed. Moon, musical, big hit; Katea Brothers, ec-
centric acrobats, excellent; clever; George Lay-
ender, good; Mack and Dougall, "strenuously," very good; also "Thanksgiving" (New Acts); Pearl Jackson, illustrated songs, good.

L. O. WETZEL.

MARSHALLTOWN, IA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week March 24: The Kins-ners, equilibrists, marvelous; Rossely and Rostelle in "A Widow's Courtship," fine act, good wardrobe; Tom Kum, ring, wonderful; Mamie Smith, illus-
trated songs; C. B. Swingle, banjoist and voca-
list, pleased; Stanton and Sandberg, decided hit.—NOTE.—Owing to the Kins-ners' non-ar-
rival on Sunday, Stanton and Sandberg were held over till Monday.

KARL J. INGLEDEE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Dollie Sharpe, illustrated songs, fine; Graham and Lang, sing-
ers and dancers, fine; Nina Goulette, chic soubrette, clever; Forber the Marvel, hit.

CHAS. E. LACKEY.

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MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Valerie Bergere and company, scored heavily in "A Bowery Camille;" Four Harveys, best wire act seen here; Lasky-Rolle Quintette, fine musical novelty; Edgar Atchison-Ely, fair, in songs; "Happy" Jack Gardner, third time, pronounced success; John A. West gets away with blackface musical act; Marzelo and Millay, open show in good horizontal bar and burlesque wrestling. CHAPIN.

MOBILE, ALA.

LYRIC (T. Neubrik, mgr.).—Week March 25: Harry and Margaret Daly Vokes in "The Half-Back Tavern," still the same happy pair; Leah Russell, impersonations, many admirers; Jimmy Lucas, imitations, good; Georgiana Clark, songs, very charming; Frederick Brothers and Burns, musical, good impression. NAN.

MONTREAL.

THEATRE ROYAL (H. C. Egerton, mgr.).—"Bohemians." The best all-round show of the season.—STANLEY HALL (Readscope Co. mgrs.).—New novelties, Vaudeville headed by Al E. Read, comedy character singer, big hit. The continued success of this house has influenced the Readscope Amusement Company to arrange for summer shows. AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Tokio Murato, Jap. wire, good; Frank Gray, illustrated songs, good; The Four Andersons, comedy singing and dancing, good; Le Roy Benson and company, musical, fair; Harris-Beauvegarde and company, in "The County Judge," caught the house. GEO. FIFER.

NEW HAVEN, CONN.

POL'S (S. Z. Poll, proprietor; F. J. Windisch, res. mgr. Monday rehearsal 10).—Robert Hillard and excellent company. "The Man Who Won the Pool," admirable. Mr. Hillard was especially effective. Clifford and Burke blackface comedians in one, were immense; the Klara-Banzai Troupe, one of the best ever here, and The Four Singing Colicenes gave many Irish airs and favorites acceptably; Chas. Wayne, assisted by Gertrude Des Roche and Arthur Engle, in "The Morning After," fair; Al Carleton, quaint come-

dian, good; also Mille Chester and her statue dog, good. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Frank Marckley's banjo is a detriment to his act. Les Kiners-Moulin (New Acts), Countess Rossi and Claire Beasey's cats scored an emphatic hit; omitting mannerisms, which detract. Lavena De Witt is an excellent cornettist. She should not sing. Four Foris present the best dancing act in local variety. Jim Morton received a hearty reception, and Sutcliffe Troupe closed.—GREENWALL (Henry Greenwall, mgr.).—Fred Irwin's "Big Show" has arrived with the regulation number of girls and acrobatic comedians. The costumes are not as pretentious as those worn in some of the shows that have preceded it. The audience on Sunday evening was over-enthusiastic and bespoke their appreciation with uproarious outbursts. Edna Roberts, who opens the olio, has a good singing voice, and could score a positive hit, minus "The Altogether Boys." John Fields, Jr., has evidently garnered his puns from some unique almanac. Pantalotes with lace stockings, which frequently fell, helped Hogan, Westcott and Bennett score the hit of the evening. Devine and Williams present their old act unchanged. Goldsmith and Hoppe have one of the best musical acts on the Wheel. Next, "Jersey Lilies." O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—George Austin, wire, a good laugh; Lella Morton, songs, big hit; Lillian Lippman, dancing comedienne, very good; Luza and Lorella, grotesque acrobats, excellent; Fred Morton, mimic, clever; "Four Dainty Dancers," dancing, much appreciated; Bryant and Saville, musical, laughable; Edwards Davis and company, "The Unmasking," beautiful staging and able acting; The Mince Four, comedy, big reception. NOTES.—C. W. Bennett, general manager Bennett's Theatrical Enterprise, is in the city making preparations for the opening of a Moving Picture Vandette, to be locally managed by Gus S. Greening. Jos. Kaliski, late assistant manager "Isle of Spice" company, has been appointed treasurer of Bennett's.—Last week the following artists were initiated into Ottawa Local 49.

T. M. A.: Robinson, Grant, Jas. A. Dunn, Senior Arnoldso, Col. Young and others. OGOR.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.).—Ned Wayburn's side show, with Mr. Pelcer, scored. Minnie Kaufman has the neatest bicycle act seen here. Chinko, a juggler, away from the ordinary, a big hit; Howard and North have a good act in one; Mary Norman, ordinary. Other good numbers were Wm. Tomkins, Ward Bros., Three Roses, McCarle's Animals.—WESTMINSTER (Harry Parkin, mgr.).—"Vanity Fair" presents a good show. The strong olio the special feature, comprising Wandoodle Four, great; Barnold's dog pantomime, big hit; as were Smith and Baker, Reed and Shaw, and Welton and Sharp.—IMPERIAL (Leon Curtin, mgr.).—"The High School Girls."—PROVIDENCE OPERA HOUSE.—The Elks order of this city gave a minstrel show Monday and Tuesday nights, drawing big crowds. The best comedy work was given by Fred Mills, H. Jacobs and Chas. Falk, late of Falk and Semon. S. M. SAMUELS.

QUEBEC, QUE.

AUDITORIUM (Clark Brown, lessee and mgr. Monday rehearsal, 10).—Four Emperors of Music, a hit; LeVeon and Cross, Roman gymnasts, excellent. Others: Ida O'Day, Emmett Devoy and company, Young American Quintet, Van Dorn's Mystic Crucible, Flood Sisters, Bruce and Dagneau and Master Leonard Stearns. MULEN.

QUINCY, ILL.

BIJOU (Patrick & McConnell, mgrs. Monday rehearsal 11).—Spelmann's Bears, feature, good act; Boldsch and Childress, comedy sketch, good; Dutch Walton, musical monologist, very good; Neola, juggler, good.—NOTE.—Nickelodeon, five-cent moving picture show, opened here last week and has been doing a fair business. BISTER.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen'l mgr. Monday rehearsal, 4 p. m.).—Week 25. One of the best bills ever given here. Louise Agnost, 4 Ramos, Cameron and Flanagan, Dagwell, Appleby and La Gette.—LYRIC (Conslidine & Sullivan, gen'l mgrs. Monday rehearsal, 9).—Week 25. Very

good bill to good houses.—BON TON (J. H. Young, mgr. Monday rehearsal, 10).—Regular vaudeville to steady business. JAY E. JOHNSON.

SAN ANTONIO.

MAJESTIC (T. W. Mullaly, mgr.).—Mlle. Aline, fine; James and Bonnie Farley, best dancing act seen here; Claudine Riley, good; Avery and Peare, one continuous laugh; Dixon Brothers, popular; Franceska Redding and company, second appearance and big hit; Swan and his trained alligators, a novelty and one of the features of this week's bill. CAL. COHEN.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Bill including Alburus and Altus, juggling, very clever; Three Moto Girls, singing and dancing, fair; Rogers and Warren, comedy, pleased; Rice Family, musical, very good; Hallen and Hayes, comedians, made good; Wood, Stone and Cole, comedy act, very good. MILLER.

ST. CLOUD, MINN.

DUDLEY'S ORPHEUM (Dudley B. Scott, mgr.).—Week March 25: Martin and King, comedy singing and dancing. Coming week April 1: The Irish-American Trio.—PALACE FAMILY (K. Walley, mgr.).—This theatre has been closed indefinitely. MELVILLE.

ST. JOHN, N. B., CAN.

KEITH'S (E. Guy Bradford, res. mgr.).—The Delmar Brothers, acrobats, assisted by their trained dog, led with a first-class act, and were well received; another winner is the Godesen-Keating trio, rodded acrobats and bicycle riders; the Brand Sisters are clever dancers, and were well liked; Buster Brown sketch, by Howard and Boby, good; Miss Howard, illustrated songs, fair; Walter Stead, English comedian, good; Cummings and Knight, comedy sketch, pleased. GORDON.

ST. LOUIS.

VARIETY (O. T. Crawford, mgr.).—Rice & Barton opened to a large audience. Charlie Barton and Bert Baker are starred in both parts and are

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Such a thing I never thought you'd do.
When I invited you to call and keep me company
I didn't think you'd try so soon to steal a kiss from me.
Yes, I'm surprised! Surprised you want me for your own;
I'm hypnotized, don't leave me all alone;
Honest, true, I think I love you too,
But I'm surprised! Surprised at you!

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really good comedians. The costumes are not much, but the fewness of lights numbers is a good point of the show. One thing can not be overlooked, the show is clean from beginning to end, something that is indeed refreshing. The song of the "White Caps" lends some novelty to the burlesque. Bert Baker, who opens the olio in "The Typical Tod," is as good as ever. Aileen and Hamilton, artistically gowned, have some songs and jests. Renzetta and Larue, comedy acrobats; the smaller has a good "sissy" part overdone. Lemuels-Monahan-Cook, minstrel comedians, and the Elite Musical Four, are two pleasing numbers. —STANDARD (L. Reichenbach, mgr.).—"Thoroughbreds" this week. Show is very weak. Washburn and Flynn, two oldtimers, have a kidding act which pleased. —COLUMBIA (L. Sharp, mgr.).—The topline this week is easily the hit of the bill in the form of the Four Piccolo Midgets. Searl and Violet Allen company play a bright comedy, "The Travelling Man." Hickey and Nelson are credited with second honors; Musical Kismet, a fine musical act; Howard and Howard scored heavily; Harry Webb, blackface monologist, offers talk along the well-known route. —ED. J. CAIN.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—The Fay Foster Burlesque Company. The opening sketch, entitled "Do All," is a clever piece and was well received. The leading roles are taken by Gloie Eller, Harry L. Cooper and Louie Dacre, who are assisted by Hal Groves, Maxine Lorraine and Leone Mendel. The olio contains Boscoe Phillips, soubrette; Alsace and Lorraine, musical specialties; Louie Dacre, monologist. —ORPHEUM (Martin Beck, gen. mgr.).—"The Crackman," presented by Richard Buhler and Louie Dandorf, fair. "An Auto Elopement," by Linton and Lawrence, good; Lillian Apel, elocutionist, good; Matthews and Ashley, fair; The Panther Trio, clever; The Durand, fair; The Max Tourbillon troupe of bicyclists, good. —B. F. ROBERTSON.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsals 10:30).—A poor bill was offered this week. The Great Richards, fair; Dick Lynch, fair; Mr. and Mrs. Sidney Drew, well received; the Basque Quartette, fair; Brown, Harls and Brown made good; the Pekin Zouaves pleased; George B. Reno and company made no impression; Wilson Brothers, poor. —SAM FREEMAN.

TERRE HAUTE, IND.

LYRIC (Jack Hoefler, mgr. Monday rehearsal 10).—Glenroy and Russell, singing and dancing act, very good; Leonard and Louie, equilibrista and gymnasta, very fine; Rome, Mayo and Juliet, minstrels, good; Burton and Brooks, in a new singing and talking act, great. —COLISEUM (Burlesque) (J. H. Barnes, mgr.).—"The Colonial Belles" carried the following vaudeville acts: Rose Carlin, singing; Lawrence Edwards and Marie Richmond, fair; The Great Vulcan, good; Chas. Robinson, character comedian, good; The Dunesin Troupe of Cyclists, great. —THE NICKLEDON (Electric Theatre), (Jack Hoefler, mgr.).—Capacity afternoon and night. —THEATRIUM (A. Alardt, mgr.).—Capacity daily. —NOTE.—Manager Hoefler will open two new vaudeville theatres September 1, one at Brazil, Ind., and one at Paris, Ill. These houses will be booked by the Western Vaudeville Association. —TRIMBLE.

TOPEKA, KAS.

NOVELTY (S. A. Wells, mgr. Sunday rehearsal noon).—Archer Royer and Mystra in "A Dutch Circus," were well received; Madge Chester, illustrated songs, scored heavily; Morgan and Chester, comedy sketch, "Echo Glen," pleased; F. N. Irwin, sings the illustrated songs; Williams, Thompson and Hoey, farce, "The Doctor's Dilemma," a hit. Capacity at each performance continues to be the ruling feature ever since Mr. Wells took hold of the Novelty. —NOTES.—C. B. Martine, the baritone singer at

the Novelty Theatre, has taken the management of the new vaudeville theatre at Leavenworth, Kas. S. A. Wells, manager of the Novelty Theatre, plans another first-class theatre for Topeka. The company has already been incorporated. The house will be run in connection with the Shubert theatres and will play their attractions. —The Majestic Theatre, under the management of the Crawford, is not meeting with much success. For some unexplainable reason the public is treating the Majestic with indifference. The attractions deserve better patronage. —LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—The bill as a whole only fair. Alexis and Schull, dancers, fair; Leo Carrillo, clever; Morton and Nicholson have rattling good skit; Murray Sisters sing sweetly; Morrissey Sisters and Fred Watson are suitable only for burlesque; Onlaw Trio, good wire act; "The Futurity Winner," scored. —STAR (F. W. Stair, mgr.).—Edmund Hayes is the bright light of "The Jolly Girls." Company good one. Next: "Bohemians." —HARTLEY.

TROY.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Keller and Paula, Oriental novelty, fair; Lee Tung Foo, Chinese barytone, pleased; Lucile and Ylate, tight wire, scored; Melich's birds, won applause; Nora Kelly, pleased; Milton and Dolly Nobles, sketch, very good; Jack Wilson and company, "An Upheaval in Darktown," kept the audience in constant laughter. —LYCEUM (R. H. Keller, mgr.).—"The Parisian Belles" opened a three days' engagement and attracted good attendance. For the last three days Kelly & Woods' Big Show is here. —J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—Hialto Rounders, a clever burlesque company. Sam S. Howe, as the leading comedian,

kept the audience in an uproar. A variety of good musical numbers were rendered by Blanche Martin and Anna Mock. —MAJESTIC (O. Elsler, mgr.).—Fitzgerald's Vaudeville Stars, with a pleasing bill. Anger and Hanley, singers and dancers, well liked; Tony Aurumma, illustrated songs, good; Nick Judels, comedian, fair. —BELASCO (Stoddard Taylor, mgr.).—Vaudeville one night only. Park Hungarian Orchestra, good; James Gamble, monologist, well liked; Lenord Chick, illustrated songs, pleased. —NOTES.—Washington has now in the city ten five-cent theatres which are giving moving pictures and several vaudeville acts and all seem to be doing well. —W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Valveno Brothers, equilibrista and gymnasts, fair; Harry Tolson, a good singer but should change his jokes; Hickman Brothers carry one good comedian and two ambitious ones; Leroy and Woodford are well received; Guyer and Crisp work hard and seem to please; Selbini and Graveli furnish a variety of entertainment in a pleasing manner; Emma Carus, who is the possessor of a pleasing personality and a charming voice, was easily the favorite of the bill. —GIRARD.

WINNIFEP, MAN.

DOMINION (G. A. & V. E. Kobold, mgrs. Monday rehearsals 10).—Week March 25: Blasonette and Newman, "West Point Athletic Cadets," open well; La Veola, dancer, big hit; Rowe and Ferguson in "A Little Variety," well received; M. Esmathilde, musical, high order; A. Ely, comedian, very good; Mile. Rose and her dogs, held over; Leone and Dale, songs, pleasing. —RIJOU (Nash & Burrows, mgrs. Monday rehearsal, 10).—Week March 25: George Delmos, gymnast, good; Manhattan Newsboys' Quartet, well received; Whelan and Searies, German comedians, fair; Parisian Grand Opera Co.; Curtis and company, big hit in "At the Turf Inn"; Hazle McLasky, songs. —S. J. HORTON.

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VARIETY

VOL. VI., NO. 5.

APRIL 13, 1907.

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"WE'LL STICK TOGETHER" SAY BECK AND ALBEE

No Foundation for Rumors of a Possible Klaw & Erlanger-Orpheum Circuit Affiliation

When Martin Beck, general manager of the Orpheum Circuit, was seen in the Orpheum's offices in the St. James Building this week by a VARIETY representative, and asked if there were any truth in the rumors that overtures had been made by either side looking towards a possible affiliation between Klaw & Erlanger and the circuit he represented, in the near or distant future, Mr. Beck quickly replied:

"There is not the slightest foundation for any such reports, and how or why they got out, I don't know. I have explained before that the United Booking Offices is a corporation, including the Western Vaudeville Association, and the Orpheum Circuit must break a written contract entered into by all managers booking through either the East or the West before it could affiliate with anyone, if we had any such wish, which we have not.

"The Orpheum Circuit has never broken a written agreement yet, and as far as I am personally concerned, it never will. We are going right along, booking up our shows, and there is not the least bit of friction in this office (United Booking Offices).

"Whenever anything of moment comes up, it is discussed by Mr. Albee, Mr. Williams and myself, and the possibility of combining with Klaw & Erlanger has never even suggested itself.

"I might say to show how utterly unfounded these 'combination' reports are that we expect before very long to have all our managers interested in each others' enterprises, that is we will 'buy in' into each others' houses, making of ourselves a mammoth what-you-might-call co-operative firm."

E. F. Albee, general manager of the United Booking Offices, was present during the interview, and confirmed Mr. Beck's statements. Mr. Albee also said "You might as well state once for all and set these reports at rest, that every manager booking through either the United or Western Vaudeville Association has signed for a long term of years an agreement that has been pronounced absolutely unbreakable by three of the best legal minds in this country.

"There is no desire on the part of any manager to leave this office. The rumors regarding Mr. Poli are just as far fetched. Mr. Poli said to me the other day, 'I signed an agreement to book through this office for ten years, and I am perfectly satisfied I did so.'

"Rumors of this nature," continued Mr. Albee, "while they can do us no harm are annoying, and I believe are set in circulation with an idea of having an effect in some way."

Neither of the managers would give their views of the present vaudeville situation. Mr. Beck remarked that he expected to develop a plan whereby he would remain in New York altogether hereafter, directing the Orpheum Circuit through

three "General Division Managers," a new departure shortly to be installed.

The Orpheum theatres in the Far-West, Middle-West and the South are to be under the control of a manager for each section, all to report to Mr. Beck in the New York office.

"You might consider this news," remarked Mr. Beck. "I have given up the booking of acts. Very soon I will announce the name of a man who will book for the Orpheum in conjunction with Mr. Bray in Chicago and Mr. Vincent here in New York. I find that I can not devote the time to it. I very much appreciate VARIETY's printing that I am always pleased to see artists in my office, but prefer not to speak of bookings outside it. That still holds good, and I think a great deal more of the artist who calls on me at my office, which is the proper place to talk business, than of the one who stops me outside, perhaps disturbing me when I am deeply occupied."

Mr. Beck said his Circuit was not alarmed over any possible opposition, and was prepared to reduce prices to 10-20-30 in any of its houses besides increasing the cost of the bills at the same time if the move should be considered advisable.

AFTER AMELIA BINGHAM.

The agents have been strenuous this week in their efforts to lure Amelia Bingham into the vaudeville field with offers of attractive salary propositions. It is understood that she has engaged to play a four weeks' engagement in stock at Delmore Gardens, Denver, at a salary of \$1,500 a week, during the summer.

CAHN ORGANIZING COMPANIES.

Julius Cahn is arranging a number of vaudeville organizations for tours over his circuit of New England towns for next season. His plan is to engage a number of artists for the entire season, taking actors who will appear in curtain raisers and afterpieces and who will do their specialties in the olio—fashioning his bills along the lines of the old-time variety shows, after the manner of the burlesque companies. Mr. Cahn figures that artists who are given an entire season's booking, together with their transportation, will gladly appear in the opening and afterpieces.

LOUIS MANN'S COMPARISON.

William Morris recently 'phoned Louis Mann and asked him if he would consider an offer to enter vaudeville. Mann replied:

"Would you ask Mansfield to go into vaudeville?"

"No, I don't think I would," answered the agent.

"Why?" persisted the actor.

"Because I don't think him good enough," said the agent, as he hung up the receiver.

K. & E. VAUDEVILLE ON 42D STREET.

A recent passing of title to the property at Nos. 250 and 252 West Forty-second street, adjoining the Hackett Theatre, may not have had any special significance to the uninitiated, but its change of hands is for the purpose of erecting a vaudeville house on the property as an addition to the Klaw & Erlanger circuit.

It is the purpose at present to begin the work of demolishing the buildings on May 1st when the leases of the present tenants expire, with one exception, namely, a furrier named Gersch, who occupies the basement of No. 252, and whose lease runs for another year. Mr. Gersch has been approached on the subject of vacating immediately for a consideration and complacently mentioned \$10,000 as his figure, refusing to treat on any other basis.

BUTT SENDS FOR DIXEY.

Henry E. Dixey did not appear as headliner at Williams' Orpheum Theatre, Brooklyn, this week as per billing and contracts. Judge Bischoff made permanent the temporary injunction issued against the actor and prevented his appearance. Mr. Dixey, however, appeared before the footlights at nearly every performance and personally apologized to the audiences for the disappointment forced upon him by the court order. Judge Bischoff based his decision upon a precedent involving similar circumstances.

Alfred Butt, manager of the Palace Theatre, London, has offered Dixey an engagement of four weeks, beginning May 11, and the actor may accept it. Dixey appeared for a run of 100 nights in the English metropolis in "Adonis," some years ago, and Butt figures that his established popularity in London should make him a first rate attraction for the music hall.

WANTS TO PURCHASE HYDE & BEHMAN'S.

A report during the later part of the week said that Frank A. Keeney, who has a vaudeville house in Brooklyn, and another at New Britain, Conn., had offered to purchase Hyde & Behman's Adams Street Theatre, which plays vaudeville also.

Mr. Keeney could not be located for confirmation of the report.

WILLIAMS THE LAWYERS' FRIEND.

Percy C. Williams is making law suits for legitimate managers these days by endeavoring to annex stars to vaudeville without the formality of consulting them.

The three instances of late are Henry E. Dixey, Elsie Janis and Nat M. Wills. The two first mentioned have been enjoined by the courts and a similar process of law is to be invoked if Wills endeavors to play for anybody other than Broadhurst and Currie.

George H. Broadhurst, speaking for his firm, emphatically declares that if Wills plays vaudeville he will have to be consulted and that no such formality has been gone through by Mr. Williams.

CHANGE IN PHILADELPHIA.

Philadelphia, April 12.

The scene of the first vaudeville bill to be presented in Philadelphia by Klaw & Erlanger was shifted early this week from the Garrick Theatre to the Chestnut Street Opera House, which is located nearly opposite the Keith Theatre. C. Fred Zimmermann will be the manager.

The opera house is admirably situated for a vaudeville theatre, and has a seating capacity of 200 more on its orchestra floor than the Garrick. This is the reason given out for the change of base. Frank Howe, Jr., announced that he held the written consent of Mrs. Walker, heir to the Weightman estate which owns the Garrick, to play vaudeville in there, but it is pretty generally believed that Klaw & Erlanger were not quite certain of their ground in the matter, and preferred to make the shift rather than be harassed by possible court proceedings at the last moment, which might have compelled a postponement of the opening date, set down for April 22.

There was a restriction against the opera house playing any but "high class" performances. A special permit was obtained from the University of Pennsylvania by Nixon & Zimmermann for the K. & E. "advanced vaudeville."

The greatest secrecy has been maintained by both managements as to their bills for the week of April 22, and little information has leaked out.

What has been obtained is not altogether authentic, but the following lists may be ventured upon as the present outline of both houses for that week:

Chestnut Street Opera House—Four Mortons, Emma Carus, Henry Lee, Empire City Quartet, Staley's Transformation, Greene and Werner, Ed. Blondell and company, Florence Troupe, Morris' Ponies and Jewell's Manikins.

Keith's—Vesta Victoria, Rice and Prevost, Jack Lorimer, "Stunning Grenadiers," Bert Leslie and company, Harry Tate's "Motoring," Smith and Campbell, and Mr. and Mrs. Mark Murphy. The Keith show is continuous, and there are other minor acts which will be played.

In the proposed bill for Klaw & Erlanger it is not a certainty that the Empire City Quartet will be able to keep the engagement although, according to one of the members, they very much desire to do so.

Weber & Rush hold a contract from the Quartet calling for their services in Schenectady and Binghamton at the Weber & Rush houses during the weeks of April 22 and 29.

The firm was notified that these weeks would not be played and may serve an injunction upon the act.

The engagement by Weber & Rush was made through the Morris Office. The Comedy Club took up the matter, but Irving Cooper, a member of the quartet, has since resigned. At the time of his resignation, it is understood, charges were pending against him in the club for refusing to play the Weber & Rush engagement.

HATHAWAY'S TWO MORE.

Andrew E. Hathaway is now in active treaty for the establishment of vaudeville in two new towns for next season. Announcement of their locations will probably be forthcoming by next week, when papers will have been signed.

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Vol. VI. No. 5.

The reported booking of Harry Lauder, the Scotch comedian, for this country is likely due to the success met here by Jack Lorimer, another Scotchman. Mr. Lauder's opinion for some time was that the hazard of an American debut was not worth the candle, inasmuch as he had time ahead, and was popular with the foreign theatre goers, a condition he did not care to venture against through the possibility of an American failure. With the increasing favor with which Mr. Lorimer has been received, Lauder has eliminated the "failure" from his calculations, with a consequent New York opening awaiting him.

It is all very well for Messrs. Klaw & Erlanger to note with favor the kindly comment of the English daily press upon their vaudeville project, but, if it be the result of "press work," that firm of theatrical managers will discover it is costly to spread broadcast a report that they pay "four times the salary of any other American managers." English artists are human, and much the same regarding money matters as any other person. If Klaw & Erlanger eventually ascertain that they are obliged to remunerate English acts to an exorbitant figure for playing their American houses, they need attribute the fault to no one excepting themselves. A \$200 act is perfectly willing to believe it is worth a great deal more, especially if someone will pay the high figure.

The resignation of Will M. Cressy from the White Rats appears to have been an ill advised move, if Mr. Cressy has the good of the artist at heart, as he should have from his position as president of the Comedy Club. It is by reason of the official position he holds that Mr. Cressy is open to criticism for the step he took. His letter of resignation carried no explanation with it, and the wording was ambiguous in its glaring language. "I could not honorably and conscientiously belong to both," wrote Mr. Cressy, and he elected to remain with the Comedy Club. Mr. Cressy's reason that he did not care to carry the secrets of both societies is rather pale if the report that it is some months since he attended a meeting of the White Rats be correct. A time when the Rats are rapidly acquiring new members was hardly an opportune moment for the president of the Comedy Club to hand in his resignation. It will not tend to bridge over the official chasm between the two societies, which Mr. Cressy's letter, it might be inferred, was intended to widen.

The failure of Bert Clark, the English artist, to secure work here, and his return to London for "vindication" is an example of the strength of the artist when in unison. William Hammerstein engaged Clark and Hamilton, of which Mr. Clark is a member, but declined to allow the pair to carry out the engagement, preferring to risk a lawsuit under the contract rather than to encounter the enmity of the artists on the same bill. It has been strongly and directly stated that Clark was antagonistic to the welfare of the recent artists' strike, his actions during those times reacting to the advantage of the managers. For this he was expelled from the Variety Artists' Federation in England. Mr. Clark as an individual, is only a small part of a very striking illustration to variety artists that when trouble arises between the artist and his employer, it is well for the artist not to overlook his professional obligations to his brethren. Clark has suffered the consequences of his shortsightedness, and in future "The Clark Case" will be of benefit to the fraternity by deterring others similarly inclined, in the event of differences arising.

The Novelty Theatre, Brooklyn, closes April 28.

Forty-two new members were initiated into the White Rats last week.

Harry Brown, the colored singing comedian, sailed for London on Tuesday.

The Harry Von Tilzer Employees will hold a ball to-night at the Palm Garden.

Edward E. Rice has secured the Lincoln Square for his Sunday night concerts, beginning to-morrow night.

Ted D. Marks has engaged passage on the Celtic, sailing May 4, for his annual Summer pilgrimage to London.

The Brittons, colored, returned last Sunday from a two years' trip abroad. They play Portland, Me., next week.

Charles Farrell, a brother of Fred Farrell, playing vaudeville under the name of

the Farrell Brothers, died this week.

Walter C. Kelly sails for London the last week in May. He is booked for one week at the Palace, London, in June.

Mrs. Charles Savan, formerly of Charles and Minnie Savan, has left the hospital in good health, after a three years' illness.

Vincent Bryan is writing a "sister" act for the wife of Sim Collins, of Collins and Hart, and the wife of one of the Artois Brothers.

Clifton Crawford, the monologist, has notified the vaudeville managers that after June 8 all bookings must be made with him direct.

Daisy Harcourt, the English singing comedienne, sails June 5 for London, where she is due to open at the Palace on July 1.

Max Burkhardt, brother of Charles J. and Addison, is now with T. B. Harms. Mr. Burkhardt was formerly with Al Von Tilzer.

Maude Alice Kelly has been engaged for the Madison Square Roof this summer. Miss Kelly is with the "Not Yet But Soon" show.

Morris Schlessinger, general manager for Charles E. Blaney, will have his annual benefit April 28, at the Amphion Theatre, Williamsburg.

Mrs. J. K. Burk and daughter, who have been in London for some time, are now in New York, stopping at the Lexington Hotel.

Ethel Levey sails for London next month for a short stay, but may conclude to join George Edwardes' Gayety Theatre Company while there.

Alice Lloyd and the McNaughtons sail on May 21 for home. If foreign time can be arranged satisfactorily, they both will return here next Fall.

James H. Curtin, the Western Burlesque Wheel manager, has returned from Mt. Clemens, where he successfully rid himself of a rheumatic attack.

Marie Courteney, daughter of Marie Lloyd, and a niece of Alice Lloyd, was married in London recently to H. Aylin, a popular English jockey.

Wilfred Clarke and company were billed as the "Extra Attraction" this week at both the Colonial and 125th Street theatres, but played the Colonial only.

Tancan, Felix and Claxton have played 119 clubs, twenty "Sundays," and two weeks in New York City this season. The record held by the trio is twelve clubs in one week.

Dan Dody has resigned from the staff of Harry Von Tilzer, the music publisher, after an employment of seven years. Mr. Dody will produce pieces for the Western Burlesque Wheel.

Ben Welch has secured a release from his contract to play next season with one of Weber & Rush's burlesque shows and will remain in vaudeville, playing over the United circuits.

Dorothy Marks, at present with "The Tiger Lillies," has been signed by M. M. Thiese for his summer review to be presented on the Madison Square Garden Roof, which opens June 4.

Abe Reynolds, the Hebrew comedian, after five seasons with Clark's "Runaway Girls" closes with that organization at Rochester to-night. Mr. Reynolds has contracted for next season.

Victory Bateman, the stock actress, is having a dramatic sketch written for her and will appear in vaudeville with it. Three people will support her, and "Sweethearts" is the title.

Abbie Mitchell is expected to return from Europe in May, when a large colored act will be organized with Miss Mitchell at the head of it to play one of the roof gardens this summer.

Will Cook, of Cook and Carroll, suffering from a severe cold this week preventing the team from working. They will be able to play next week, appearing at the Twenty-third Street house.

The miniature stage of the Wayburn College on West 44th street will be devoted today from 11 to midnight to the "trying out" before the vaudeville managers of the young aspirants for histrionic fame of the school.

Mrs. R. D. Girard, "Bob" Girard's wife, is writing a book on the proper manner in which to successfully bring up a baby until it is strong enough to go to school or work. Mrs. Girard expects to have the book on the market by the end of this summer.

Fred F. Houlihan and Bertha Gleeson (of John and Bertha Gleeson and Fred Houlihan) were married last Monday by the Rev. John J. Byrne at St. Patrick's Cathedral, New York. The act will resume its vaudeville engagements commencing May 6.

George Fuller Golden is now playing the last week of his present vaudeville trip at Providence, R. I. Mr. Golden will return to Saranac Lake, N. Y., where he will remain during the Summer. The second number of the "Geo. Fuller Golden Journal" is out this week.

The Orpheum Theatre in Boston, which still remains under lease to Percy G. Williams, is not booked by that manager in conjunction with the remainder of his circuit. S. K. Hodgdon, of the United, lays out the bills to avoid conflict with B. F. Keith's theatre in the same city.

The representative of a moving picture manufacturer received this week the following:

"Enclosed please find \$6.50 and a photograph of myself and band. Please send me as quick as possible a fifty foot moving picture of the band and oblige."

BURLESQUE THEATRES REVERT TO OLD OWNERS

Union Theatre Company Dissolving, Dewey, Gotham and Circle Again Under Sullivan & Kraus' Name. Change of Bookings May Follow

The corporation known as the Union Theatre Company, which was formed some time ago to take over three New York burlesque houses (Dewey, Circle, Gotham) of Sullivan & Kraus' is in process of dissolution.

The move on the part of the company which has generally been credited as controlled solely by the firm of Sullivan & Kraus, and incorporated to avoid liability through their desertion of the Eastern Burlesque Wheel last season, with the consequent liability incurred by the breaking of contracts, has given rise to many rumors regarding the future intentions and ultimate landing place of the Sullivan & Kraus' houses.

When Sullivan & Kraus broke their agreements with the Eastern Wheel managers to become a part of the Empire Circuit (Western Wheel) it was currently reported that \$25,000, in cash, was the primary consideration for the move.

At that time, the firm passed their theatres over to the corporation, and the corporation entered into a lease with the Western Empire Circuit whereby the latter's shows would play their houses for a period not known, but believed to be for at least three years.

With the Union Theatre Company dissolved, the position of the firm of Sullivan & Kraus, if the theatres are reconveyed to it, will be the same as formerly. Geo. Kraus is understood to have said that his houses would be "neutral" after this season, playing whatever attractions they desired. A report spread also that overtures had been made to the Eastern Wheel looking towards again joining that branch of the burlesque field. No Eastern Wheel manager would admit that Sullivan & Kraus would be taken back. One said they were well satisfied with their present city holdings (Murray Hill and 125th Street Music Hall). Their past experience with the Sullivan-Kraus firm did not warrant further business dealings, according to this same manager, although the Eastern was always open to propositions to benefit its circuit.

The change in the ownership of the three houses may have an important bearing on the law suits instituted by several Eastern managers against Sullivan & Kraus for breach of contract after the "jump" to the Western. It is said these suits are still pending, and may be revived at any time.

WESTERN OUT OF WORCESTER.

Worcester, Mass., April 12.

The Park Theatre here has been leased to the Gordon Brothers for a term of years. The Western Burlesque Wheel attractions will continue to occupy the house until April 20, when the place will cease to be a burlesque stand. Alterations will then be commenced and the house will re-open as soon as the changes have been completed as a moving picture theatre. Mr. Wilton, the present manager, will go to New York to engage in the agency business.

OBJECTED TO "COOCH" DANCER.

Chicago, April 12.

Frank Milton and DeLong Sisters were practically engaged for Harry Bryant's show last week, but did not open, owing to the objections of the girls to appear in the chorus with a "cooch" dancer, who featured with the show and gives an exhibition of "wiggling" surrounded by the chorus.

\$50 FOR THROWING.

Washington, April 12.

A farmer from somewhere in Virginia sat in an upper box at the New Lyceum Theatre here Monday afternoon, and playfully threw a wine bottle at Gracie and Reynolds, with Watson's Burlesquers, playing the house this week.

The bottle just grazed the pair by half an inch, and while they were congratulating themselves that Virginia "souses" are few and far between, an officer arrested the thrower, who was fined \$50 in a police court the next day.

As he paid the fine, the hoosier asked the Judge whether it was because he had been disorderly, or because he missed.

GRIEVES AGAIN IN HOSPITAL.

John Grieves, the former burlesque manager, has been compelled to return to the hospital for further treatment following his accident several months ago in Rochester. His broken arm did not knit properly and after an examination this week the doctors decided that it would be necessary to break the bone again in order to have it set properly. It will be several weeks before Mr. Grieves will leave the sick room.

THIESE'S NEW BURLESQUE SHOW.

Mortimer M. Thiese is preparing his burlesque company to play the Western Wheel time next season. It will be called "The Strolling Players" and, according to the advance notices, will be made up of more than forty stage people. An innovation is the use of an original piece paid for on a royalty basis. Charles J. Campbell and R. M. Skinner wrote the book and lyrics. The music is the work of Theodore H. Northrup.

Twelve principals besides the girls and a male chorus of eight will be carried. The piece is a musical comedy in two acts entitled "The Isle of Palms."

EAST SIDE BOY MUSICIANS.

Arnold D. Volpe, the orchestra leader, has arranged three symphony concerts for his orchestra of 80 pieces at Carnegie Hall next November, January and March. Most of the musicians are young New York boys whom Volpe has picked up on the East Side and educated himself. There is a probability that he will attempt to secure vaudeville time for his organization, reducing the number for the purpose.

BURLESQUE SEASON'S CLOSE.

The middle of May will see the end of the burlesque season. Several of the shows from both Wheels may continue a week or two after that time, but the Eastern Wheel route ends week of May 6 and the Western May 13.

The Empire people declare all their productions will tour until the closing date, but one or two of the Eastern shows may close before the sixth. Others may continue a week or so later.

William B. Watson will continue his burlesque shows until June, opening the season in several Western Wheel houses where Summer stock burlesque is to hold forth.

The New York Western houses will extend their season several weeks also by booking in burlesque attractions, either of the "turkey" variety or using regular Wheel shows which have not played the metropolis since early in the season.

WESTERN GOES TO LONDON (CAN.).

London, Ont., April 12.

The Western Burlesque Wheel will have a theatre here for its attractions next season, but the exact location can not be ascertained.

On reliable authority it is known, however, that an architect has been commissioned to draw the plans, and the house will be erected by the commencement of the next season.

WILKES-BARRE SITE CLOSED.

Wilkes-Barre, April 12.

The site for the new proposed Eastern Burlesque Wheel theatre in this city has been purchased, and arrangements made by the Columbia Amusement Company for the erection of the house.

Building will commence May 1, and the theatre is expected to play the Eastern attractions commencing with the opening of the next season.

"LIVING PICTURE" INVASION.

There threatens an invasion of the posing acts which just now are the rage of England. Half a dozen women have offered their services to the American burlesque managers, who are thinking seriously of the feature. La Lorraine is the latest.

MARION'S "TRAINING" FARM.

Dave Marion, the comedian and writer, this week purchased a Summer place at Tom's River, N. J., which will be turned into a sort of Summer training quarters for acts to be featured with next season's Miner shows on the Western Wheel.

The Three Hanlons, a new acrobatic act, which Marion thinks gives promise of developing into a good number, will be whipped into shape there. A big barn stands on the Tom's River property, and this will be fitted up as a gymnasium while a dancing floor will be laid for practice.

TANNEHILL WRITING HIS OWN.

Frank Tannehill will make his debut in vaudeville shortly in a sketch written by himself entitled "Connecticut Justice." The piece is farcical and will employ three people all told.

STAIR AND FENNESSY AT ODDS.

Cincinnati, April 12.

It is pretty well understood in this city that there is some misunderstanding existing between J. E. Fennessy, the Western Wheel manager here, and F. W. Stair, who owns the Star Theatre, Toronto, on the same Wheel. It may result in Fennessy not being interested in the remodeled Star.

J. M. Woods, a Chicago architect, has taken offices in this city, and it is the same suite occupied by him when building the Lyric for Heuck & Fennessy. Mr. Woods has prepared plans which will entail a cost of \$72,000 to rebuild the Star into a practically new house, nothing but the four walls remaining after the demolition takes place. The seating capacity will be increased to between 1,600 and 1,700. Work commences May 1.

TO BE LARGER OR NOT?

J. E. Fennessy, of the Empire Circuit (Western Burlesque Wheel), is quoted as saying that the Western Burlesque Circuit will be enlarged by the beginning of next season, through the acquisition of new houses. This is at variance with the statement made recently by an Empire manager, that the Wheel would remain the same size; the addition of new houses being counterbalanced by the elimination of present stands which were not on a paying basis.

Mr. Fennessy is said to have declared that none of the present Empire houses would be closed on account of bad business.

READING CLOSED.

Reading, Pa., April 12.

The burlesque season closed here last week. The contract between the Columbia Amusement Company (Eastern Burlesque Wheel) and the management of the Bijou Theatre expires with the present season, and next year's plans of either regarding this town are not known. Burlesque has not been a profitable venture up to date.

CROWD LEAVES "NIGHTINGALES."

Eight people retired from the "Nightingales" last Saturday night. No reason is given. The Four Leigh Sisters and Richy W. Craig and his wife were among the numbers. Four new people joined the company.

CARRIES HIS OWN ORCHESTRA.

Franco Piper, the novelty banjoist, has experienced some difficulty in having the American orchestras to follow his tricky music. Mr. Piper says that upon returning to America next season with his banjo-spinning novelty, he will bring four of his own musicians with him. Three violins and a cello will make up the quartet.

NEW ACT FOR QUARTET.

The details of the new act the Orpheus Comedy Four has under way, called "A Fireman's Dream," give promise of developing into a novelty of the first rank. The new act will be seen for the first time next September at the Majestic Theatre in Chicago, bookings having been already arranged for it.

The present quartet will be augmented by four more persons, the piece requiring a cast of eight, besides numerous mechanical effects.

BIG CHANGES WEST.

San Francisco, April 12.

The end of the present month will bring a striking change among the minor circuits on the coast. The three L's will disband, Archie Levy of that combination casting his lot with Sullivan & Considine, while Loverich and Lubelski will take their holdings to the Empire (Burns & Weston) circuit with whom they were formerly in fierce competition.

Sullivan & Considine have bought into the Bell Theatre, Oakland, placing it on their circuit, at the same time making the announcement that they will commence the erection of another Oakland house at once.

On receipt of this information Lubelski completed a deal, buying out the Pincus interests in the Wigwam, San Francisco, securing control and thus depriving S. & C. of this connection.

Considine has secured the Globe, a monster theatre, about to be finished, a block away from the Wigwam, originally intended for melodrama. The National will also be listed in the S. & C. column. The line up of the San Francisco houses, after May 1st will be: Sullivan & Considine—National, Globe. The Empire (Lubelski) Circuit, Wigwam, Empire, Novelty (returns to vaudeville next month), Mission, Lyceum.

In Oakland S. & C. will have the Bell, and the Empire combination the Novelty.

The Pantages houses in the North will be allied with the Empire, as will Henry Lubelski's chain in the Rocky Mountain district. This, with the Empire's own houses, should give it about 30 weeks.

Archie Levy will be S. & C.'s agent, and Ed Homan their Pacific coast representative. A higher grade of acts will probably be offered in some of the house and the prices raised.

Wm. Weston, representing the Empire interests, is expected to leave for New York with a view to entering into an arrangement with William Morris to supply the new circuit.

UNITED ROUTING.

The United Booking Offices was filled to overflowing with the booking managers on Tuesday and Wednesday in an effort to lay out artists' time for next season. All names submitted were called off, and those managers who signified a willingness to play them at an agreed price had their names affixed to the act mentioned.

After all the names have been thus disposed of an effort will be made to route the acts, which will probably consume another month.

TRYING ERIE ONCE MORE.

Erie, Pa., April 12.

C. B. Ackley and Charles Lang have leased the Eichenlaub garage building on Twelfth street, and are converting it into a vaudeville house. It is planned to open the theatre April 22 and two shows a day, or possibly three, will be given. It will be booked by Gus Sun, of Springfield, O., and will be on Sun Circuit.

This city has had no vaudeville since M. Reis acquired the Majestic Theatre, then controlled by John J. Ryan. Last summer popular priced vaudeville was put on at the Park Theatre by Mr. Reis with moderate success.

It is locally hoped the promoters of the new house will meet with encouragement.

\$2,000,000 WORTH OF ACTS.

An estimate of the amount of money Klaw & Erlanger have obligated themselves to pay under contracts with vaudeville artists up to date reaches the sum of \$2,000,000.

It is understood that the office of William Morris has accepted contracts from 175 to 200 acts, native and foreign, at salaries ranging from \$150 to \$2,500 weekly, and are in negotiation with many more.

GOODWIN WELL SATISFIED.

There is no chance that vaudeville will see Nat C. Goodwin in the near future, according to a letter received by William L. Lykens, the agent, this week from the comedian, in response to a proposition that Mr. Goodwin play vaudeville at a large salary weekly, with as many weeks guaranteed as Mr. Goodwin would consent to in one season.

Mr. Lykens was informed by mail that Goodwin considered "the prospects in the legitimate too bright at the present time to entertain any vaudeville offer."

ELSIE JANIS ENJOINED.

The temporary injunction obtained by Milton and Sargent Aborn restraining Elsie Janis from playing the vaudeville engagement contracted for with Percy G. Williams was set down to be argued yesterday in the Supreme Court before Judge Bischoff, who decided against Henry E. Dixey in a similar question earlier this week.

Milton Aborn said, the other day, he felt sure the injunction would be made permanent. In that event, Mr. Aborn added, Miss Janis would not play vaudeville at all. Mr. Aborn corrected the impression that Miss Janis is of age, she being a trifle over eighteen years only.

GIVES UP PLAY FOR VAUDEVILLE.

Joe Welch has thrown up his starring tour, already booked for the entire season of 1907-08 to enter vaudeville with his new character sketch "At Ellis Island." Welch put the playlet on a few nights ago as a curtain raiser to his play "The Shoemaker." The booking agents witnessed the production and the United Offices delivered contracts for next season's time almost immediately.

Twenty-five people make up the organization. To go into vaudeville Welch gives up his present agreement with Gus Hill under which he participates on a fifty per cent. basis in the profits of "The Shoemaker." That show closes its season in May, and Welch will probably show his new offering during the week of May 13 at the 23d Street Theatre.

WARNER'S SKETCHES TOO STRONG.

Charles Warner starts rehearsing on Monday a new sketch by Hartley Manners, which is to be produced in vaudeville at once. The managers decline to do any further booking of "At the Telephone" and "Drink," both being considered too gruesome. On one performance of "Drink" in Brooklyn four women were carried out hysterically shrieking, and Warner will now essay a comedy.

REBUILT ON OLD ORPHEUM SITE.

San Francisco, April 12.

A permit has been granted to the Orpheum Circuit Company to rebuild on the old site on O'Farrell street and contracts for the work have been awarded to James Stewart & Company, the New York builders.

The plans call for the expenditure of \$400,000 and the completed building is to be turned over to its owners in eighteen months. The house will be constructed so as to be isolated on four sides and twenty-four exits will be provided. It is 107 by 137 feet in the ground plan, and will have a seating capacity of 2,750. An innovation will be oraphones attached to certain seats for the use of the deaf.

Following the opening of the new house on the O'Farrell site there will be some shifting in the routing of acts. They will play two weeks in the new establishment and one week in the Orpheum's present San Francisco home. Both houses will remain in operation, covering the city fully for vaudeville purposes. The three San Francisco weeks will be balanced by the elimination of one week in Oakland, acts playing only one week there instead of two as at present. The prices in the old Orpheum here may be slightly reduced.

ORPHEUM BUILDS IN K. C.

Kansas City, April 12.

Kansas City is to have a new vaudeville house. Manager Martin Lehman announced on Saturday that the Orpheum circuit will build a handsome new vaudeville house in this town, and it is now considering the selection of one of five sites.

General Manager Martin Beck is expected in Kansas City in two weeks to decide and sign contracts. It will be ready by September. The present Orpheum is to be continued by the same management as a cheaper house.

LONDON CURIOUS.

The New York correspondent for the London "Daily Mail" received cabled instructions this week to interview Klaw & Erlanger regarding their vaudeville plans in detail, and to get for publication a complete list of all artists engaged for the new venture, together with the salaries to be paid. Needless to say, the managers declined to avail themselves of the opportunity.

CELEBRATE 1,000TH PERFORMANCE.

The Military Octet and the "Girl with the Baton," Lasky, Rolfe & Co.'s most popular musical act, will celebrate its 1,000th performance with a banquet tendered by their business manager, C. B. Maddock at the Hotel Astor to-night. The personnel of the company includes Mabel Keith, Alice Simmons, Helen Vale, John S. Leich, C. B. Maddock, J. Lazar, B. Lesser, J. Jacqua, A. Harvey, William Hadden, F. W. Weingetz and B. Ensminger.

With the exception of Miss Keith, "The Girl with the Baton," this is the same cast that first appeared with the act eighty-four weeks ago since which time one week only has been lost.

Little Gary Owen has been booked for fifteen weeks this summer, commencing May 26.

BRADY AND THE AUDITORIUM.

Chicago, April 12.

The Auditorium has been leased for ten years by William A. Brady, the theatrical manager, at an annual rental of \$100,000. Mr. Brady's mission in Chicago was a confidential one up to the time the deal was consummated through his Chicago attorney, Moses Salomon, and the news caused a great surprise.

Many reports and predictions as to the future of the Auditorium have been freely circulated. It is generally believed that Mr. Brady leased the theatre for Klaw & Erlanger for vaudeville. This is denied by Mr. Brady, who avers that the house has been secured for his own uses and he intends to present grand opera, hippodrome, spectacular productions and the best vaudeville money can secure. The impression is that next season the theatre will be devoted entirely to vaudeville. Mr. Brady will incorporate a company to operate it for K. & E.

The Auditorium is one of the finest theatres in America. It has a seating capacity of 4,000 and has been given over entirely to stupendous productions. The Conried Opera Company is there this week. Mr. Brady states that the interior of the house will be remodeled and the stage moved forward. The lease goes into effect Sept. 1st. \$50,000 cash figured in the transaction.

WILL SIGN IN PERSON.

Marc Klaw sails for England May 8 to personally affix his signature to a number of vaudeville contracts for next season's bookings. This is done to disabuse the minds of any European artists who may have any doubts as to the sincerity of Klaw & Erlanger in making long-time engagements.



The above is a reproduction of the Richard K. Fox gold medal for the championship female buck dancer, won in 1905 and successfully defended in 1906 by Ida May Chadwick, of the Chadwick Trio, who is now the owner of it, and holds the title of champion.

V. A. F. REGISTERED TRADE UNION.

London, April 12.

The Variety Artist's Federation is now a duly registered Trade Union, having been accepted as such by the Government. It is the only one with a newspaper ("Performer") of its own.

Considerable surprise was occasioned when it became known that the registry had been obtained. Through none of its members working at a uniform wage scale, doubt had been expressed whether the V. A. F. could be registered.

It gives the society immensely increased power. There are at least 2,000,000 unionists in England, and in the event of any difficulty, they would stand behind the V. A. F. to a man. A registered trade union is entitled to certain privileges during a strike also, provided by law, which an ordinary society could not receive or obtain.

The greatest power of this latest move of the V. A. F. would be felt by provincial managers in the event of trouble, the unions being especially strong outside London.

MCINTYRE AND HEATH CAN'T ACCEPT.

An offer of \$2,000 weekly for thirty weeks in vaudeville has been refused by McIntyre and Heath, through force of circumstances.

The United Booking Offices backed up the proposition, but the blackfaced team are under contract with Klaw & Erlanger, and the "Syndicate" firm is not disposed to release the former vaudevillians to play with its opposition.

Mlle. DAZIE, VAUDEVILLE FEATURE

It is reasonably certain that Mlle. Dazie, the premiere at Hammerstein's Manhattan Opera House, will once more become a vaudeville attraction commencing with next season, although the toe dancer will play in variety houses before that time.

The opera season closes next week, and Miss Dazie is presumed to have been booked for one of the weeks vaudeville will be given this spring by Klaw & Erlanger in Philadelphia. Rochester, N. Y., scheduled to have K. & E. vaudeville commencing May 6, will likely be visited by the dancer, as that city is the home town of her husband, Mark A. Luescher, who enjoys an extraordinary amount of popularity there.

As previously announced in VARIETY, one of the features to be presented on the New York Theatre Roof this coming summer will be a big pantomimic number with Miss Dazie in the center. She has become world famed as the only American classical toe dancer since joining the Hammerstein operatic cast, and is ranked as one of the best box-office cards a vaudeville bill could contain.

ONE WEEK FOR CORBETT.

At the conclusion of his starring tour this season, James J. Corbett will play one week in vaudeville, probably using his former sketch "A Thief in the Night." The week will be played at the 58th Street Theatre, commencing May 18.

Nellie Seymour, the character singer, plays the Gotham (to-morrow) Sunday night.

FEATURE NAMES, NOT ACTS.

Among a number of sketches to be produced by Klaw & Erlanger in their new vaudeville venture many will be from the pens of well-known authors. It is the firm's purpose to star the authors instead of the actors. For instance, next season will see headline type on a number of play bills bearing the names of Clyde Fitch, Henry Arthur Jones, Arthur Pinero, Augustus Thomas, Paul Armstrong, Hal Reid, George M. Cohan, etc.

Under these conditions a defection from the cast of a playlet can readily be remedied by the substitution of another player, who may not have so big a reputation.

This is following along the policy of Klaw & Erlanger regarding their vaudeville bills. K. & E. intend that "Klaw & Erlanger" shall be the "headliner" of every show presented under their direction, and with this aim in view, will give shows, graded upwards in merit week after week until, as they believe, "Klaw & Erlanger" will become known as the trade-mark for a "good show."

For years the name "B. F. Keith" was deemed by that manager to be a drawing card in vaudeville, as it undoubtedly was in cities where he had no opposition, and it also proved a box-office winner at the Union Square Theatre in New York.

When opposition came along it became rather a question of the bill inside the theatre than the name over the front door. The public is sufficiently educated at the present day to distinguish a good performance from the billing, and what is true in the legitimate follows in vaudeville—"The play's the thing."

No one appreciates the fact more than Percy G. Williams, who, if the trade-mark of a name is valuable, would reap the fruits more quickly than any American manager.

Does Mr. Williams' bill at any of his houses fall below the average, the box office is the first to discover it. Hammerstein's Victoria, supposed to draw the most transient business in New York City, has had similar experiences.

BOBBY BRYANT DIES.

Rudolph Fisher, professionally known as Bobby Bryant, and formerly a member of the team of Bryant and Moran, died at his home, in New York, late last week.

Fisher was born in St. Louis, June 5, 1870, and began his stage career when he was 20 years old. He was related to Charles Herman, of the former vaudeville agency of Herman & Laman, and to Paul H. Wolff, now with Walter J. Plimmer. His death followed a paralytic stroke.

PROTECTION FOR ANIMAL ACT.

Boston, April 12.

Charles Barnold, of Barnold's Dog and Monkey Pantomime, playing as the special attraction with the "Vanity Fair" show here this week, is making an attempt to copyright his animal act, on the ground that it tells a pantomimic story.

Mr. Barnold said this week that he had applied through his attorneys for protection in this country and Europe, and he anticipated it would be granted.

UNITED ITS OWN PRODUCER.

As announced in VARIETY some time ago, the United Booking Offices will produce next season a number of its own acts, under the direction of a well-known producer. The agency has now perfected its plans and within the next fortnight will make official announcement in this direction, giving the name of the stage manager who will be in charge of the scheme. He is already engaged but his identity is concealed as he is now in the employ of a legitimate manager.

Speaking of the matter, one of the officials of the United Booking Offices said one day this week: "We shall not confine our producing bureau to acts of our own selection, but shall welcome all artists who have sketches or ideas of their own that they desire to have developed, and will make an equitable arrangement to carry out their plans."

WEBER QUILTS K. & E.

When the Joseph M. Weber show left its Broadway home for a road tour, it was scheduled to play the houses outside New York City booked by Klaw & Erlanger, and thus far this plan has been followed. Next week at the Grand Opera House in this city will be the last that the Weber organization will be booked by the "Syndicate," however. Commencing Monday, April 22, the show will play the Shubert theatre in Brooklyn, and thereafter continue over the Shubert time.

The reason for the change in bookings is understood to have been through dissatisfaction by Mr. Weber over the K. & E. time allotted to him.

FISCHER NOT "EXCLUSIVE."

Clifford C. Fischer announced in recent issues of the foreign trade journals that he is "sole European agent" for the Klaw & Erlanger vaudeville circuit. This led to the impression on this side that formal contracts had been exchanged between Klaw & Erlanger and Fischer. William Morris said that arrangements had been made by a memorandum letter to Fischer to book European attractions through the latter's London office, subject to cabled approval from the Morris agency.

The same privilege of offering material for American use is extended to the other European agents. The Marinelli local office declared that its relations with the large booking offices remained unchanged.

LEO FEIST GONE AWAY.

Leo Feist sailed on Thursday for Europe on a two months' trip.

"I am going over for a dual purpose," said Feist on Wednesday as he was preparing for departure. "I have branch offices of the publishing business in London, Paris and Bremen and have never seen them, so I would like to pay the boys a little visit. I intend also to establish branch agencies for an advertising concern in which I am interested."

NEW MUSIC PUBLISHING FIRM.

H. J. Wood & Co. at 48 West 28th street, New York, is the latest music publishing firm to enter the field. Herbert (Bert) J. Wood is the director. There are several songs already listed in the firm's catalogue, mostly composed by Mr. Wood.

MUSIC PUBLISHERS COMBINE.

Articles of incorporation were granted the American Music Stores on Monday of the current week at Albany, specifying a capital of \$25,000, and giving F. A. Mills, F. B. Haviland and Charles K. Harris as the directors.

The new corporation was formed by M. Witmark & Sons, Leo Feist and the three publishers mentioned as directors, each subscribing \$5,000 and bonding themselves for a further sum of like amount.

It is the purpose of the company to conduct retail stores throughout the country similar to the plan now in operation by Jerome H. Remick & Co. The scheme of the incorporators is to push the sales of their own publications, although the prints of all publishers will be carried in stock.

It is not the purpose to cut rates but simply as a protection to themselves that these five publishers have embarked in the retail branch of the sheet music business.

The combination originated in the mind of F. A. Mills and negotiations have been quietly conducted for the past three months. Nathan Burkan is the attorney for the new corporation and the agreement between the five concerns is for a period of ten years, the stock being held in escrow in order that none may reach outsiders.

The officers of the American Music Stores, Inc., are F. A. Mills, president; Charles K. Harris, vice-president; F. B. Haviland, second vice-president; Isidor Witmark, treasurer, and Leo Feist, secretary.

Much comment was occasioned in "Tin Pan Alley" the latter part of the week when the news of the above combination was released, that the firm of J. W. Stern & Co. was not included, but from all accounts, there is no record of the Stern people having been asked to take part. It is stated by one of the interested parties that when a prominent music man was approached to take the management of the new corporation, he replied that if Stern & Co. had any interest in it at all he wouldn't consider the position at any price.

A scheme more far reaching than the aforementioned plunge of the publishers into the retail branch of the business, is the contemplated formation of a huge trust taking into one corporation all the publishers of popular music in America.

Louis Iris, who was for many years associated with his brother-in-law, Samuel Speck, in the music jobbing business, has been "feeling out" the New York publishers on the scheme, claiming to represent Wall street capital gathered for this purpose.

Mr. Iris makes the assertion that practically every one of over a dozen firms approached is willing to consider the scheme and are preparing detailed statements of their assets as a basis of the price for which they will enter their concerns, receiving in payment part cash and the remainder in stock of the trust.

SOL BLOOM BANKRUPT.

Sol Bloom, who practically retired from the music publishing business about a year ago, and devoted himself to his retail stores, filed a petition in bankruptcy the other day.

Bloom's creditors held a meeting Tuesday and voted to continue the business.

ELIZABETH'S VAUDEVILLE THEATRE.

In these days of vaudeville activity it is more than a mere matter of passing comment when a respectable sized city is without a variety theatre in it.

Elizabeth, N. J., has been overlooked by the vaudeville managers, however, and it is now reported to an almost certainty that Jacobs' Theatre there, managed by George W. Jacobs, and playing K. & E. attractions, will next season be in the "two-a-day" class, with Weber & Rush, as the proprietors.

The Elizabeth papers have reported a rumor that Frank A. Keeney, also the Keith-Proctor interests, had secured the house, but all signs point to the Weber-Rush firm.

Elizabeth is a city of 60,000 or more population, with a considerable territory to draw from. It is a thriving, bustling town, full of working people, always in a mood to enjoy the varied style of entertainment. The theatre has a seating capacity of nearly 1,600.

With the addition of Jacobs' to the Weber & Rush circuit, three vaudeville theatres will be on their list, the firm's other holdings including the Mohawk, Schenectady and the Armory, Binghamton, New York.

WILL COLLECT SALARIES.

The Theatrical Legal Aid Society has established a department in charge of a special attorney whose sole business it is to handle cases in which artists seek to collect salaries by legal process.

The society has appointed general correspondents in Baltimore, Boston, Chicago, Cincinnati, Cleveland, Denver, Detroit, Houston, Indianapolis, Louisville, Minneapolis, Memphis, New Orleans, Pittsburgh, Portland, St. Louis, San Francisco, Seattle and London, England, to work in conjunction with the home office in New York.

GRAU IN HARNESS.

Robert Grau has taken over charge of the vaudeville department of the Bellows & Gregory agency in the Holland Building. Mr. Grau declares that he has been given *carte blanche* in securing vaudeville attractions and adds that he will presently be back at his old business of luring "big names" into vaudeville from the legitimate. In this connection up bobs the name of Mme. Schumann-Heink again.

About a year ago Mme. Schumann-Heink's name was mentioned as a vaudeville possibility. B. A. Myers conducted whatever negotiations there were, but nothing definite ever came of the matter. Grau says he is in correspondence with a number of "names" just as big.

SOMETHING NEW.

Maude Rose, a member of the "English Rockers" was slightly injured by the breaking of her chair in Boston last week, and Monday when the act opened in Syracuse, Nellie Florede was carried 15 feet from the stage by a drop and thrown to the floor.

The girls declare they're not a bit afraid of hard luck like this because their lives have been insured for \$10,000 apiece by a thoughtful manager.

B. Obermayer, the foreign agent, left on Tuesday for a visit abroad.



The White Rats of America are now comfortably settled in their new home, a picture of which appears above. The quarters occupy the second and third stories of the building at Forty-sixth street and Broadway, above Churchill's restaurant.

The second floor is divided into two rooms, one to serve as the meeting place

of the Rats and the other as a billiard and lounging room. The assembly hall will accommodate about 350 persons with comfort. The third floor is apportioned to executive offices and living apartments. R. C. Mudge, the president, occupies the room at the corner facing on Broadway and Forty-sixth street as his office. The secretary, Major Burke, has the adjoining room and a stenographer's office is within call.

Eleven sleeping apartments occupy the rest of the floor. These will be rented to members by the day or from week to week. They will not be rented for longer than the latter period, although the rental may be renewed every week to one person as long as he remains in the city.

The restaurant on the street floor furnishes service and entrance may be had either through the eating place or from the Broadway side of the building.

ONE CONVICTION; ONE DISMISSAL.

Two contrary decisions affecting the Sunday performances have been rendered in Brooklyn within the past few days in cases where arrests were made of managers. The decisions were given on widely divergent cases, however.

The dismissal occurred in the case of Percy G. Williams, in which the Rev. Wilson Chase was the complainant. It was tried in Special Sessions on Monday last, and dismissed by the court without hearing any defense.

The conviction was secured against the manager of Hyde & Behman's Gaiety Theatre, in Williamsburg, and a slight fine imposed. The arrest of the Gaiety manager was for allowing a full burlesque performance to be given in his house, while Mr. Williams had an ordinary "Sunday" show complaint lodged against him.

Since the conviction, Hyde & Behman have announced that Sunday performances will be discontinued in their houses, "owing to the approaching warm weather."

The Rev. Dr. Chase claims that next season there will be no Sunday shows played in Brooklyn. He has claimed many things since starting his crusade, but has failed to report an increased attendance in the churches.

COMPLAINT AGAINST WILLIAM MORRIS.

M. Strassman, attorney for the act known as the Cottrell-Powell Troupe, filed with the Commissioner of Licenses this week a complaint against William Morris, the vaudeville agent, alleging that Mr. Morris had charged a commission of ten per cent upon a weekly salary of \$450.

The agency law which gives the Commissioner jurisdiction over the vaudeville agents provides that not more than five per cent be collected for services rendered.

Mr. Strassman also alleges that Morris continued the charge of ten per cent. for eleven weeks. It is probably based upon the suit of Powell-Cottrell against the agent. This is for the recovery of several weeks' salary under a contract issued by Morris for twenty weeks, only eleven of which were played by the act.

The Commissioner will give a public hearing on the complaint some time next week.

FALKE AND COE.

Charles Falke, of the original team of Falke and Semon, and E. D. Coe, late of Smith, Doty and Coe, have formed a partnership, and will give a musical act.

MEYERFELD AND WOLLHEIM SAILING.

E. Wollheim, representative of the H. B. Marinelli agency, who has been in New York for several weeks, will sail next Wednesday for London. On the same steamer will sail Morris Meyerfeld, Jr., president of the Orpheum Circuit Company.

This is the significance of the presence in the city this week of Mr. Meyerfeld, although any number thought his trip here presaged an important move of the Orpheum people.

WORKING FOR THE MANAGER.

There is a ventriloquist playing at the Doric Theatre, Yonkers, this week. It is supposed that his salary is about \$40 for the engagement, based on the tables of remuneration in use by Henry Myers, who manages the theatre.

Through the small fortune which would be his at the expiration of the engagement, the voice thrower held a little Yonkers celebration early in the week, missing one performance.

For this he was fined \$25 by Mr. Myers. The ventriloquist worked the week out in order that there would be sufficient money due him to allow the management to deduct the fine.

For the past two years there has been considerable talk among park managers, and other allied with the business, of a park circuit or combination, but a comprehensive park circuit is no nearer realization to-day than it has been at any time in the past.

Experience in other lines of the amusement business demonstrates that combinations are either formed to protect territory or to reduce cost of attractions, and others allied with the business, or a vading spirit has not yet developed strongly enough in the park business to make urgent the advisability of combination, and the difference of opinion among managers as to what should be played and how much money should be spent for attractions has left the demand so undefined that any combination for the joint engaging of attractions would have to deal with so many varied demands that there would be little value in combination.

There is no one attraction that all the park managers in large cities want, and there is no one attraction or set of attractions that any manager does not feel that he can get along without, if necessary. With these conditions, there is little to argue in favor of a park combination.

Despite the rapid strides of the park business, it is still a new venture and, until the policy becomes more clearly defined and more general throughout the country, the combination will remain afar off.

The greater part of the money paid for current attractions is spent on touring bands and with no concerted effort to secure uniform and reasonable prices from these organizations there is a remarkable uniformity, the prices varying only slightly, being chiefly affected by the cost of the railroad transportation. The big musical organizations, with one or two exceptions, have been generally secured at a reasonable figure, and a combination would only reduce the price in so far as that combination could reduce their expenses.

Since the parks operate seven days of the week, bands are compelled to so book their routes that they can make their jumps over night and this requirement has made unreasonably large and expensive jumps out of the question, so that with no concerted effort, the band routes are, as a rule, economical.

Behind the amusement combinations, in fact every business combination, there is generally one man stronger than his fellows who can either induce his associates or force them into a combination. This Napoleon has not yet arisen in the park business. There is no one man in the business who is sufficiently feared as yet who could effect a combination, even though the conditions demanded one.

With an absence of the imperative need of a combination and with no man as yet sufficiently powerful to put it through, if it were needed, there is great likelihood that park managers will act independently for some time to come.

The Fremont County Fair Association, Canon City, Colo., gave out a statement showing a balance in the treasury of \$2,405.50, the net proceeds of the fair held last year. The following officers have been elected to serve the ensuing year: P.

SUMMER PARKS

B. Coulter, president; T. M. Harding, vice-president; James Turnbull, treasurer; W. B. Rowland, secretary.

The premium list of the Georgia-Carolina Fair Association is in the hands of the committee and will be issued soon. The fair grounds will be improved and the agricultural display this year promises to be the finest ever given in the state.

J. Francis Miller, promoter of fairs and carnivals, with offices in Chicago, has booked all the outdoor free and paid attractions for six fairs and Firemen's tournaments in the middle-west.

The Chattanooga Fair Association has been organized and joined the Tennessee Fair Association, an agreement having been effected. The fair will be given in Chattanooga the first week in August. The Southern Fair Association will hold a race meeting there shortly after the Tennessee displays at Olympia park. The former include Guthrie and Lexington, Ky., Nashville, Birmingham, Huntsville, Mobile, Jacksonville, Tampa, Atlanta, Savannah and other Southern towns.

Contracts have been closed by the Interurban Amusement Co., of South Bend, Ind., to transform Springbrook Park, owned by the Chicago, South Bend and Northern Indiana Railway, into a "White City" this summer. The railroad company leased the park to the amusement concern for a period of ten years and holds the right to decide the style of amusement to be provided. The Interurban Amusement Co. consists of several parties connected with other enterprises and has an available capital of \$50,000. Thomas W. Moss will be the manager. Owing to a desire to open by May 15th, plans in mind will not be carried out until next year. The Ingersoll Construction Co. will operate the roller coasters independently. Edward J. Welsh, manager of the Oliver Opera House and Auditorium, South Bend, will have charge of the vaudeville.

The North Carolina Circuit of fairs has been formed at Greensboro, N. C. It will be affiliated with other associations; among those expected to join are the Roanoke and Radford fairs, the Raleigh State fair, the Mecklenburg fair at Charlotte and the Columbia, S. C. fair. The dates for the Winston-Salem fair are Oct. 1-4; Greensboro, 9-10-11; Charlotte, 22-25.

The business men of Leavenworth, Kans., are making an effort to purchase land for the establishment of a permanent fair ground in that city. M. B. Hamilton is at the head of the movement.

A "White City" is being promoted for Pekin, Ill., by John Payne, manager of the Dreamland Theatre. The park, according to the plans, will be located between Peoria and Pekin on the electric steam railway lines running to and from the city, a distance of ten miles. A Chicago man is said to have declared his willingness to invest \$50,000 in the project and a capitalist of Pekin will put up about \$10,000, while J. W. Parker, the well

known carnival man of Albion, has figured on adding a similar amount. Mr. Parker owns one of the largest factories of carnival supplies in the country and will have seven shows on the road this summer. A manufacturing plant is contemplated in connection with the proposed resort.

Plainwell, Mich., is in the midst of an industrial carnival this week.

The last Tuesday in August has been made the permanent date for the beginning of all fairs to be held after this year by the Hardin County Fair directors at Elizabethtown, Ky. This year it will be held August 27-29.

The Taylor Fair Association decided to hold the next fair at Taylor, Texas, in July. Howard Bland is the president of the association.

Permission to build a summer theatre at Muscatine, Ia., by Blanchard & McGee, of that city, was refused.

An amusement block to consist of a basement fitted for a roller skating rink, a family theatre and arcade will be built at Grand Fork, N. D. Local capitalists are behind the enterprise, which is said to represent an outlay of \$35,000.

E. F. Galligan has been re-engaged as manager of Oak Summit Park, Evansville, Ind., for the coming season which opens June 2. The bookings include high class vaudeville, bands and comic operas. Mr. Galligan announces that many new amusement features will be added, making it the leading park in that section.

The Commercial Club and farmers of Mason City, Iowa, have organized the County Fair Association and decided to build a live stock pavilion. Capital stock is placed at \$10,000, the shares being \$20 each and when paid up non-assessable.

Robert A. Lange, owner of the Amalgamated Vaudeville Circuit and the Chippewa Valley Electric Railway Company, at Chippewa Falls, Wis., will build and operate a large vaudeville theatre at Lake Hallie, a resort located midway between Chippewa Falls and Eau Claire. Mr. Lange will provide the theatre, park, attractions and transportation. J. M. Nash, of the Nash Circuit, is also interested in the venture.

Liberati and his band, Weil's Band, and the Pittsburg Band, under the directorship of George H. Holcombe, will be heard at White City and Riverview Park, Chicago, this summer. They have been booked by the Western Vaudeville Association.

The Michigan Association of Fairs held its annual meeting at the Bailey House, Ionia, Michigan. I. H. Butterfield is President of the Association, and S. E. Clark, Secretary.

The "White City" company of Sheboygan, Wis., has been organized to operate amusement parks with the general offices

of the company at Sheboygan. Arthur Lane, manager of the Unique Theatre, on the Jones-O'Brien vaudeville circuit is vice-president and general manager. The season will open Decoration Day, and aside from the usual concessions, a large theatre will be used.

Dresden, Tenn., will have an agricultural fair early next fall.

The Gulf Coast Tropical Fair Association of Mobile, Ala., will purchase the old Arlington fair grounds.

The B. E. Gregory Fireworks Company recently closed contracts for a two weeks' engagement of their spectacle "Moscow" at Coney Island, Cincinnati, with a two weeks' engagement at "Indianola," Columbus, to follow. This company will also furnish a pyrotechnical display each Friday during the entire season at Olentangy Park, Columbus. Walter Craven, now with the "Daughters of Men" company, has been engaged to produce Gregory's new spectacle "The Siege of Jericho." The attraction will be the big night feature of the Minnesota and Indiana State Fairs, also the Interstate Fair, Sioux City, Ia. Manley K. Nash, the scenic artist, is busily engaged painting the scenery at the company's plant at Franklin Park, Ill. Archie Marvelle will be stage director of "Moscow" this season. Henry Brown will be in advance with five assistants. Prominent among the specialty features with "Moscow" will be The Zaretskys, Russian singers and dancers, Bissonette and Newman, The Mexican Zamora Family, the Bros. Gloss and the Alekians, Australian bar performers. J. Francis Miller for the Gregory company, has closed contracts at Peoria, Davenport, Oshkosh and Omaha. The last building of the new plant at Franklin Park was completed last week, and the daily output of pyrotechnics is enough to make the eyes of the average American boy turn green with envy as he thinks of the glorious Fourth and the things that go with it.

The Macon Fair Association, Macon, Ga., at a recent meeting decided to sell a building at Central City Park owned and formerly used for exhibition by the Association. The money received for the property, it is said, will be used in cancelling some of the debts incurred by the fair held last fall.

The Brundage and Fisher Amusement Company will conduct a street carnival at Alexandria, La., on July 4th.

A 4,000-foot pier costing \$200,000 for amusement resort purposes will be constructed in Lake Michigan off Thirty-first street, Chicago. The legislature at Springfield authorized it. The privilege has been given to Fred B. McLean.

Frances Rockefeller King, the female press agent, now in the office of Al. Sutherland, has discovered that few Summer parks give attention to press work in connection with the enterprise. Miss King will attend to the publicity for Mr. Sutherland's attractions in the open air this season, and will also handle the newspaper end for a number of the parks booking through the United Offices.

RINGLING BROTHERS.

The annual visit to Chicago of Ringling Brothers' show is invariably regarded as an edifying event. The Ringlings have for a number of years made Chicago their starting point.

A few years ago the advent of the circus was heralded extensively even to the suburbs and followed with a street parade on the first day. This year, besides abandoning the stereotyped street pageantry, many available billboards and store windows in and around the thoroughfares have not been covered with pictorial matter of any description. It is probable that the management deemed it unnecessary to scatter descriptive lithographs in Chicago, depending rather almost entirely on the local newspapers for publicity.

The spectacle of last year has been abandoned and replaced with features, so numerous and attractive that the splendor of the former is not missed. Following the series of concerts by one of the best brass organizations heard at a circus, under the directorship of Albert C. Sweet and preceding the introduction of the "hip" numbers, an extravagant display of gorgeous costumes and picturesquely attired men and women in reproductions of great rulers and nobles that are historically accurate as regards the equipage and types is presented. Such a demonstration of dazzling pageantry and luxurious wardrobe has not been seen before. Display 2 is given over entirely to three herds of performing elephants and their trainers. George Sardorf, Pearl Souder and George Kealey. One of Kealey's animals does a "cooche" dance. There are nine numbers in the subsequent display. The Aerial Smiths performed some hazardous feats on a double trapeze, and their performance was watched intently, owing to the fact that there was no net. The "sliding" finish was also accomplished by the Aerial Shaws, whose act is similar to the Smiths. The Five Jordans introduced several clever tricks on a high tight wire, and Joseph La Rep twisted his body as any nimble contortionist would. DeMarlo, on a trapeze, did likewise. The Millets (New Acts) and Miss A. Milvo performed contortion feats in midair that were watched with interest. The Six Golems in double-perch climbing and balancing showed a few novel feats.

Patty Brothers in head balancing attracted the most attention in the galaxy of acrobatic and athletic acts. The DeVines in hand balancing displayed muscular strength, and Yosteratso and Sako showed agility in "Risley" work. The woman of Marquerite and Hauley is possessed of great muscular power and their success is attributed mostly to her efforts. The acrobats of Marnello-Marnites, with the exception of one or two striking evolutions, dexterously accomplished, are duplicated by the average acrobats. John Miller, on an elevated pedestal, contorted, and Marno Brothers did a burlesque horizontal bar act with comedy that provoked laughter, while Harton and Linden at the other extreme end of the auditorium pleased in bar and bounding acrobatic feats. Both acts were liberally applauded. The Toreadores and Proset Trio are under New Acts. The Livingstons were in evidence with their grotesqueries, and Charles Carlos with a collection of well-trained canines showed excellent prepa-

ration. Lil Kerslake, trained pigs, and Nigard, pony act, are under New Acts; as is the aerial ballet of the Flying Gregolates. Riccobona's "Goodnight" horse is still a novelty. The Belford Family, three women and one man, show cleverness in head balancing, and great strength. The women are shapely. It is an excellent act with some novelty. Rostello was announced on the program for Ring 2, but did not appear. Clark Brothers gave their sensational jockey act. Some of the feats upon the back of a speeding horse proved that they are masters in their line. The Bedinis and Noetzel Family appear under New Acts. DeMario, made up as a frog, necessarily contorted, and Yorsirratser juggled, while Claude Roode did difficult tricks on a slack wire. One of the most versatile and daring performances of the show was given by the Hollaway Troupe, on the high wire. The Kaufmann Troupe of bicyclists has been sectioned into two acts, and their clever riding was appreciated. The Boreini Family is under New Acts. The Eight Belfords displayed marvelous balancing and aerobatics, and make an excellent act. Karra Kechi and Yeeoo, Japanese tub balancers and gymnasts, are skillful, but there is nothing original in the exercises. The Mirze-Golem Troupe, Six Legards, Ed. Millet, The Alvarez and "The Intrepid Laroque" are new here and under New Acts. The casting act of the Ten Jordans thrilled. The Clarkonians did some graceful leaping from flying trapeze and worked swiftly. Flora Bedini in horseback riding was daring, as were Misses Rostella and Emma Stickney. John Agee gave a unique equestrian menage performance, and Frank Schadel with a donkey hitched to a cart afforded considerable merriment in the arena. Paul DeVine and Nola Satterfield gave an excellent exhibition of equestrianism, and Madame Bedini in an attractive and most interesting menage act aroused considerable enthusiasm. Sensational and thrilling exhibitions on bareback were offered by Mr. and Mrs. Homer Hobson. The comedy riding in the arena was furnished by John Slater and Art Jarvis. Mr. Nigard and Miss J. Arvis in exquisite riding dress gave a fine exhibition of horsemanship. The DeVenes also did sensational bareback riding. The equestrian display is of the very best.

The Hippodrome numbers consist of hurdle races, jockey and four-horse Roman chariot races, sensational and immensely exciting. The contestants are John Agee, John Foley, Nola Satterfield, John Miller, Thomas Roberts, George Starr, John Tripp, Stewart Butterfield, Frank Hews, Ed. Palmer, John Mercer and Frank Hughes. In the Roman standing race are Miss A. Jarvis, L. A. Brown and Art Jarvis. The clowns and comedians in eccentric and grotesque antics, with bladders and slapsticks, were much in evidence. The funny men who figure conspicuously are Jules Tnuour, Alf. T. Miacio, Dick Ford, George Kealey, Al. White, Chas. Smith, Harry D. Marlo, Chris. Livingston, Wm. Hart, Thomas Roberts, Stewart Butterfield, John Tripp, Frank Morris, Max Dillas, Chas. Happer, Dan Torby, George Hartzell, Jack Scott, Ed. Horton, Fred Linder, Fred Clark, Arthur McCullough, Arthur

CIRCUS NEWS.

Kilgen, Evans Astor, Eph. Solan, Fred Smith, Wm. Windy, Oscar Smart, Fred Wilten, John Walton, Richard Eastborn, Robert Newcombe, Westley French and several others. The Ringlings have been profuse in the comedy department.

The opening performance was remarkable for its smoothness and preciseness. The arena is as usual under the directorship of Albert Ringling, capably assisted by William Gorman. The show is a stupendous one. The acts have been selected with discretion and the program arranged in a manner to avoid conflict. The sumptuousness and grandeur of the equipment and costly trappings and magnificent costumes displayed represent an output of a fortune.

The menagerie occupies two floors in the Coliseum annex, and contains a large collection of foreign and domestic animals of nearly every known species.

Frank Wiesberg.

Managers of the smaller shows are much interested in an experiment the past winter by Oscar Lowande, owner of a small circus, by which the latter paid all his wintering costs and in addition laid away a neat profit. Lowande has winter quarters at Reading, Mass., a suburb of Boston, where he makes his home. Last fall he put up a permanent theatre seating 750 and billed the surrounding towns for tri-weekly performances. Within a ten mile radius the cold weather circus drew from a population of 60,000 and from the outset the venture was a success, some weeks showing a net profit of \$500. This besides keeping his regular people employed at regular salaries and holding the stock in training. As a further experiment the plan of playing a regular circuit of theatres was tried, the Julius Cahn houses in New England being used. With a circuit of four theatres, the show worked nearly a month late in the spring. It is declared that box office receipts and the expense account just balanced. Ten acts made up the traveling show.

More than one hundred circuses start from Chicago every year, and only a few are heard of. The small shows invariably cover the territory of railroad maps, spreading their tents wherever good fortune leads them in the "wild-cattling."

The present engagement of the Barnum-Bailey show at the Madison Square Garden is said to be the largest in point of attendance for some years past.

Rhoda Royal with her troupe of trained horses retires from the Barnum & Bailey circus at the end of its New York engagement, having been engaged to finish the season with the Wallace-Hagenbeck show. Bell and Henry who were to have remained for a short time have been prevailed upon to stay for the whole season. The Meers Sisters have changed from their carriage act to a straight jockey turn.

Warren Lincoln Travis and Maximus the strong men were to have engaged in a competitive test at the Garden Tuesday of this week. Several other strong men

had announced their intention of entering the tournament, but at the last minute the two mentioned were the only ones who appeared, and Maximus did not give his exhibition. Travis has been engaged to tour with the Barnum & Bailey show.

Ed. E. Daley, the press agent, for several seasons with the Gentry Shows and who is now located in the same capacity at the Park Theatre and Grand Opera House, Indianapolis, may be connected with the publicity bureau of the Hagenbeck-Wallace Show the coming summer.

A careful inventory of the tent shows to be launched this Summer reveals the following: Barnum & Bailey, Ringling Bros., Buffalo Bill, Wallace-Hagenbeck, Sells-Forapugh, John Robinson, Sells-Floto, Cole Bros., Pawnee Bill's Wild West, Norris & Rowe, Frank A. Robbins, Sun Bros., Bonheur Bros., Kemp Sisters' Wild West, Silver Family Shows, Smith's Colossal Shows, Freed & Perrine, Lucky Bill's Show, American Pavilion Show, Buck's Uncle Tom's Cabin Co., Spark's Shows, Thos. Hargreaves Circus, Gentry's Famous Shows, the Original Gentry Shows, Great American Hippodrome, Great Fashion Plate Show, the Van Amburg Show, Gollmar Bros., Campbell Bros., Welsh Bros., Lemon Bros., the Pan American Show, Mollie E. Bailey and M. L. Clark.

Barnum & Bailey's show ends its engagement at the Garden April 20, jumping from there direct to Reading, Pa., for the following Monday and Tuesday. The route for the remainder of the week is Norristown, Lancaster, York and Harrisburg, one day each, after which it goes to Philadelphia for a week.

There will be two Gentry shows on the road this Summer, the new one starting out from Bloomington, Ind., the home town of the Gentrys. The original Gentry Shows is under the management of Ike Speer, while the second will be called "Gentry's Famous Shows" and will be under the direction of J. B. Austin, who was formerly in the Gentry employ.

The Didd Duo, bicycle act, playing until lately with the Circo Bell in Mexico has bought in a share of the Papino Circus, playing that country and joined it. The show carries 26 acts and with its opposition, the Trevino show, divides the country with Dick Bell. Newell and Shevett with Mile. Richards who have been with the Trevino outfit arrived in the city this week. They will lay off here five weeks and return to the same circus, with which they have been working a year.

Chas. H. Thompson, the well known adjuster and circus man, has disposed of his theatre, The Palace in Montreal, Can., at a good figure to local parties. Mr. Thompson will go to Norfolk for the summer. The new proprietor is J. A. Simard of Montreal. The house will remain under the management of J. Jefferson Brott, with the same house staff.

The Aerial Smiths, who were to have made a European tour this year, have postponed their foreign time to commence July 1, '08 instead. A re-engagement with the Ringling show was the cause of the postponement.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Mayme Gerhue, 125th Street.
Dawson, Mack and Co., Pastor's.
Arthur Huston and Co., Pastor's.
Gardner Brothers and Gardner, Pastor's.
Hoyt and Marion, Pastor's.
Viola DeCosta and Company, Orpheum.
Toby Claude (New Act), Keeney's.

"A Night With the Poets" (14).
Singing and Readings.
22 Mins.; Full Stage (Special Interior).
Twenty-third Street.

George Homans, who arranged and staged the new offering, is to be credited with an artistic production. What is equally to the point is that he is in a way to score a practical success. There is universal heart appeal in the verses of James Whitecomb Riley and Mr. Homans has made wise choice in two of his best-known compositions, "The Goblins 'I Git Yer Ef Yer Don't Watch Out," and "An Old Sweetheart of Mine." Charles McDonald is the reader. He has a voice of uncommon melody, admirably adapted to the present purpose, and his readings are entirely satisfactory. Added to the human grip of the Riley poems every appeal of musical accompaniment, artistic lighting and musical effects and setting, is used to telling purpose. The LaBelle Trio in the characters of friends of "the bookworm," are introduced neatly, and their delightful harmony added immeasurably to the enjoyment of the number. Transparencies are used to illustrate passages of the verses, but were so poorly done as to approach an incongruity, and added nothing to the beauty or feeling of the offering.

Rush.

Vasco.
"The Mad Musician."
22 Mins.; Full Stage (Special Set).
Colonial.

It is a little over one year since Vasco, "The Mad Musician," left England, bound for Broadway, and he "arrived" this week in a double sense. His journey was by way of Australia, and the Orpheum Circuit was played back from San Francisco. Good reports from all over the West preceded Vasco's entry into town, but no one had a clearly defined idea of his act or excellent musical qualities. He is a thorough musician. The program lists twenty-eight instruments played by him. Reeds, brasses and strings are among them, and Monday evening, on the Colonial stage, Vasco played nearly all in twenty minutes. Two minutes more were consumed by the audience in applauding until the musician responded with a speech. Vasco's act is the embodiment of all the essentials of successful vaudeville. He darts from one instrument to the other, a medley having been arranged to cover all, with scarcely a break. Not alone does Vasco play each in a manner to indicate his ability, but finds time to inject comedy and acrobatics. For a finish, he draws music from sleigh bells with his feet while lying prostrate on the floor, playing a piccolo at the moment. He also conducts the orchestra in the several selections. His hands, eyes or head are employed, and the humor is neatly placed,

NEW ACTS OF THE WEEK

bringing laughs. Vasco has handed New York a novelty in the musical line, and New York will appreciate it. *Sime.*

RINGLING BROTHERS' CIRCUS.

(Coliseum, Chicago.)

Proset Trio.
(Comedy Acrobats.)

Three men compose this act, consisting of acrobatics and pantomimic comedy. They introduce a number of clever feats, duplicated by nearly every prominent acrobat that has been seen in vaudeville. They perform with ease and swiftness.

Toreadores.
(Grotesque Eccentrics.)

The first appearance in this country, according to the program. A donkey made up for a bull furnished the material for two men in Spanish costume, who introduce a burlesque bullfight. The act contains nothing deserving of commendation.

Lil Kerslake.
(Educated Pigs.)

The trainer of this collection of "porkers" has undoubtedly made a study of the Porkine family. There are five, and the tricks performed are amusing.

Mirze-Golden Troupe.
("Risley" Act.)

This troupe is another of John Ringling's importations. The aggregation is composed of eight men, women and boys, and the announcement is made that they appear for the first time in America, hailing from Persia. The display of Oriental costumes attract immediate attention for its richness and beauty. A number of the gymnastic feats are new, and the "Risley" work novel in arrangement and conception.

The Alvaraz.
(Aerial.)

A man and a woman on a single trapeze perform the most difficult feats in balancing witnessed in a long time. The act is given in ring Three, and lost by the major portion of the audience. It deserves more prominence, and would create comment in vaudeville.

Flying Gregolatis.
(Aerial Ballet.)

Attired in stunning costumes seven women show spectacular formations in mid-air. The electrical effects add considerable beauty to the various evolutions, which were particularly noticeable for their preciseness, smoothness and technical action. The fluttering doves toward the finish enhance the value of the performance, which as a whole is strikingly pretty and novel.

Six Legards.
(Acrobats.)

This sextet of acrobats was brought over from Europe by John Ringling. The men are uniformly attired in knickerbockers and white shirts. Their somer-

saulting and other acrobatics run continuously without interruption from the time they appear in the ring. No pretension is laid to novelty.

Ed Millet.
(Aerial.)

A number of difficult and striking feats are introduced on the trapeze. The head balancing and contortions in midair require nerve and extraordinary muscular control.

Bedini Family (5).
(Equestrian.)

Elaborately costumed, the Bedini Family, four women and one man, introduce intrepid feats on the back of a thoroughbred running horse. The woman, gorgeously gowned, is a daringly clever rider, and most of her evolutions are remarkable for their accuracy and speed. A collie dog is introduced at the finish. The act is an excellent one, and was enthusiastically received.

E. Nigard.
(Animal Act.)

Five Shetland ponies have been well trained and seem to possess extraordinary intelligence in the various interesting and attractive feats. The groupings are picturesquely effective, and were admired.

Noetzel Family (3).
(Equilibrists.)

One man and two women in feats of equilibrium and physical culture, demonstrating agility and strength. It is an interesting and instructive exhibition and would have received more attention in a theatre.

Borcini Family (4).
(Novelty Act.)

The best thing in this act is the head balancing and shoulder somersaulting on revolving globes. The feats are novel and require great dexterity. The other acrobatics have been seen before. The globe tricks carry the act through to distinction.

Frank Wiesberg.

Core Beach Turner and Company (1).
"A Bluffer Bluffed" (Comedy).
22 mins., Full Stage (Interior).
Keeney's.

A young pair of decided attractiveness of appearance and manner and worthy of much better things than the sketch writer has provided them with. Every threadbare expedient of farcical sketch construction and theme has been made use of. The young wife who must needs see her husband in a jealous rage before she believes him in love with her, the delivery of counterfeit love letters into his hands to accomplish this end, the process of going home to "mother" and the inevitable reconciliation are all present, but the couple managed to stamp their offering with a touch of individuality in spite of these handicaps, thanks to their own efforts. The introduction of several charming singing numbers by Miss Turner helped im-

mensely to this good end. She has a delightful voice aided by a pretty stage presence and agreeable manners. W. S. Draper was her support. He is young in years and apparently in grease paint experience, but looks well and carries his role adequately.

Rush.

Hutchinson and Bainbridge.
"Out All Night" (Farce).
20 mins., Full Stage (Interior).
Keeney's.

The playlet shows several striking similarities in plot to the sketch which introduced Mr. and Mrs. Gene Hughes to us recently under the title of "Suppressing the Press." The wife disguised as a man, follows her husband on a midnight escapade. They visit a gambling house and the place is raided. The incident gets into the newspapers and much of the action is taken up by the efforts of both to keep the newspapers from the other. J. K. Hutchinson and Rolinda Bainbridge are the principals. Both are plainly trained actors. They secure the utmost out of their respective roles and realize the possibilities of the humorous subject. The number yields better than average entertainment and should do well. Edmund Day is credited with its authorship.

Rush.

Dora Ronco.
Musical.
10 Mins.; One.
Union Square.

Although Dora Ronco, who is a strikingly handsome brunette, has had previous stage experience, this week is her first in vaudeville alone. While with the Zingari Troupe recently, she was a valuable feature of that act, and is also received with marked approval at the Union Square, where her playing of three selections on the violin stamps her as an artist of exceptional ability. The numbers in use on Wednesday evening, however, could have been improved upon. Dressed in a Gypsy costume of bright red, Miss Ronco is an attractive stage picture, and should experience little difficulty in procuring desirable time.

Mlle. Alexander and Mons. Bertie.
Aerial.
9 Mins.; Full Stage.
Colonial.

Playing for the first time in New York, the act works on a ladder balanced on a trapeze. Mlle. Alexander maintaining the equilibrium while Bertie goes through a series of tricks, the best of which is while hanging by one foot to the bar, he undresses to tights, his partner stripping down at the same time, both having made their entrance in evening dress. For the finish, a rope descent is made by the woman, holding the man at arm's length, he giving the usual exhibition in this position. It is different from the others, and while not a large offering in any sense, makes a nice opening act that is appreciated. This is contributed to as much as anything else by the shapely form of Mlle. Alexander. It will surprise anyone who has seen the two (who look the same age) to know that Mlle. Alexander is the mother of Mons. Bertie, and the wife of Vasco. The two acts travel together.

Sime.

**Amv Butler.
Impersonations.**

**11 Mins.; Three (Special Set).
"Boston Belles," Murray Hill.**

Miss Butler formerly sang songs only, and was added Tuesday night at the Murray Hill for the remainder of the week to "break in" a new act. A special drop with light effects poorly handled is employed. Miss Butler first appears as an Irish colleen in green dress, afterwards impersonating in succession several stage celebrities, her best imitations being those of Rose Stahl and Elsie Janis. She is handicapped by inability to make a change of costume. It seems that Miss Butler ought to attempt impersonations of women only, also work in "two" at the most, and she could close in "one" easily. In due course of time, she should develop a pleasing act of its kind. The Murray Hill audience liked her very much, applauding loudly and long.

Time.

The Two Kings.

**Dancing and Singing.
14 Mins.; Two and One.
Twenty-third Street.**

An attractive pair of youngsters, with the weight of the offering pretty much all on the side of the boy. He has an agreeable "coon" singing voice and handles himself well. Someone with a misguided desire to make a dramatic singer out of the youngster has instructed him in the art of illustrative gesture. Wherefore, when he sings "All In, Down and Out," he must needs stoop and hold his hand in a position as one measuring the height of a bull pup. The rest are of the same sort. He dances excellently, however, and dresses neatly. The girl is a slim, pretty young person and graces the stage, but her efforts were rather pale.

Rush.

**Marlow, Plunket and Company.
Travesty.**

**16 Mins.; Full Stage (Interior).
Pastor's.**

The familiar sort of rough burlesque, employing the rantings of a "ham" actor as Romeo, etc., with a blackface comedian lurking behind a screen to say the usual funny things and perform the accustomed antics. An act of this sort never goes without a fair percentage of the audience finding keen amusement in it, but travesty is being better done nowadays. Several agreeable singing numbers are employed.

Rush.

**DeVelda and Zelds.
Equilibrists.**

**10 Mins.; Full Stage.
Pastor's.**

A very neat and fairly entertaining little offering, brightly dressed and attractively presented. All the apparatus is of polished metal. The pair follow a commendable and all too unusual policy of making their stage property an investment. The woman is a distinctly captivating little person, and what she lacks in athletic skill she makes up in stage appearance. The man has a series of well-handled handstand feats and a featured feat of holding a slack wire in his teeth while the woman walks upon it. The main drawback seems to be that the couple have not a full enough routine, and in consequence work rather slowly. What they need is a larger equipment of

material and a new closing feat; the illuminated bicycle balancing, now used for the finish, could be improved upon. *Rush.*

**Loa and Fay Durbyelle.
Magic and Shadowgraphs.
18 Mins.; Full Stage.
Pastor's.**

Mostly shadowgraphs, the magic being happily inconsiderable and light both as to quantity and quality, particularly quality. The shadowgraphs are fairly well done, but the lighting apparatus is not so skillfully managed. A lime or arc-light placed front centre is used. A good deal of glare escaped backward into the house and annoyed the audience through the act. Most of the work is done by the larger woman. The best was a silhouette showing a tramp taking snuff. There were real laughs in this.

Rush.

Moving Picture.

**"Following in Father's Footsteps"
(Comedy).**

**5 Mins.
Twenty-third Street.**

A youngster, apparently not more than 5 years old, did the posing. The comedy is derived from his performance, with solemn, adult dignity, of all the grown-up businesses of his father, shaving, going down to business, entertaining small girls of his acquaintance with cab rides, champagne and finally the accumulation of an enthusiastic "souze." The series is a lively one, and surprises are sprung frequently. It is an amusing tape.

Rush.

OUT OF TOWN.

**Hoey and Lea.
Songs and Talk.
17 mins.; one.**

Doric Theatre, Yonkers, N. Y.

Working in the same style as the old team, the new team of Hoey and Lea proved to be fully as good as formerly. The "gags" are mostly all new and were well worked up. The new member "makes up" as a good Hebrew, and when more accustomed to Hoey no doubt will improve his weak point, which is his hands.

Despite poor program position they made the hit of the bill, finishing with some parodies which earned them four recalls; the applause continuing until curtain was rung up for the next act.

Harry Elmer.

**Leo Cooper and Company.
"The Price of Power" (Dramatic).
15 Min.; Four (Interior).
Orpheum, New Orleans.**

Mr. Cooper is a recruit from the legitimate, and has just finished a tour of the Inter-State Circuit. Martha Graham (Marie Dinkle) is in love with Jim Winthrop, who is sentenced to be hanged. She visits the Governor (Leo Cooper) to seek a reprieve. The Governor had been a former sweetheart. He is deeply touched by her piteous appeal, but refuses to grant the pardon. She threatens to reveal to the Governor's wife letters written her long ago, and fearing lest his wife should discover all, the Governor signs the pardon but the pardon came too late, as Jim was hanged the day before. The sketch will appeal to those who prefer melodrama, of the better sort, well acted.

O. M. Samuel.

"DOUBLE" FROM THE GROUND.

A gasp of amazement and thunders of applause followed the acrobatic exhibition of Charles Siegrist at the New York Theatre last Sunday evening during the benefit for the Charity Fund of the White Rats of America.

Following the finale of his pantomimic act, Frank (Slivers) Oakley, the clown, with the Barnum-Bailey circus, announced that "Charlie" Siegrist, of the Siegrist-Silbon Troupe, an aerial act, now with the same show, would for the first time in this country in a public place turn a double somersault in the air, taking the spring from the ground.

Not ten persons in the audience with any knowledge of acrobatics believed this feat possible. Two Americans are claimed to have accomplished it, but no one could be found who had seen either perform the trick.

Mr. Siegrist was not listed on the program, but his part of the entertainment was divided by "Slivers" as a surprise, and that it proved.

On a light mat, Siegrist did three back hand-springs, rapidly in succession, and from the last he arose in the air, made two revolutions and alighted on his face, narrowly escaping breaking his nose. "Slivers" informed the audience it was the first time in three months Mr. Siegrist had attempted the trick, and would try again. From all parts of the wings came cries of "No, No," and Mr. Siegrist's wife called out from the opposite side of the stage, "Charlie, please don't."

Siegrist merely shook his head, looked up at the flies as though to gauge how far he should leap, and did it over, this time making a complete "double," alighting on his toes in the prettiest bit of acrobatics ever performed in New York City.

Everyone in the theatre agreed it was a marvelous trick, wonderfully well executed by Mr. Siegrist, who is the perfect type of acrobatic athlete, not carrying an ounce of superfluous flesh. He also turned three forward somersaults, with lightning-like rapidity, and was cheered to the echo at the conclusion of his exhibition.

Now "Slivers" and Siegrist have decided to make a vaudeville act out of their extemporaneous offering at the New York, and have been promised a long time contract over the Klaw & Erlanger time next season following the close of the circus tour.

WAITING FOR SALARY.

Lexington, Ky., April 12.

The Lyric Theatre, conducted as a vaudeville house by Bert Robinson, failed to pay salaries last Saturday, and unless someone comes to the rescue, attachments will issue against the theatre property.

The following vaudeville artists were left without their money: Tom Keith, the Three Highlands, Frank Hamilton, John Bean, Chris. Christopher, Alice Walsh and William Sheets.

NEW AGENCY CORPORATION.

Julius Ruby and M. Gallagher are members of a new corporation with offices in the Knickerbocker Theatre Building. It is officially entitled "The American Booking Company," and Herman L. Roth, who drew up the articles of incorporation, says that the concern is capitalized at \$10,000, all paid in.

BENEFIT REALIZES \$2,600.

The benefit of the charity fund of the White Rats of America, held at the New York Theatre last Sunday night, will net about \$2,600.

A long array of volunteers was on hand, and the performance ended close to twelve o'clock by twenty Rats singing "The Emblem."

Several foreign acts appeared, including Vesta Victoria, Alice Lloyd, Jack Lorimer and May Belfort. Miss Victoria made a return trip from Boston especially to sing at the benefit, having left on the late train Saturday night, and returned midnight Sunday.

In connection with the benefit, VARIETY has been requested to print the following acknowledgment:

"The White Rats of America desire to express their appreciation and thank Mr. A. L. Erlanger and Klaw & Erlanger for donating the New York Theatre for the Charity Fund Benefit; Mr. Louis F. Werba, the manager, for the many favors extended; Mr. Glendenen, treasurer, for his services; Mr. T. D. Sullivan, Mr. Tony Pastor, Mr. Corse Payton, Mr. John Considine and William Morris for their liberal donations; the advertisers and audience for their patronage, and the artists for their able assistance.

*R. C. Mudge,
President."*

SALTER ADDS VAUDEVILLE.

Edward R. Salter has established a new branch to his business. It is a special sketch department for the accommodation of vaudeville players.

The aim of the new enterprise is to furnish sketches or playlets, fully equipped with special scenery, paper and other accessories. James Slevin, a writer of plays and sketches, has been retained by Salter to take charge of the vaudeville branch of his business.

HIGH PRICE FOR MAGIC.

Two thousand dollars weekly is reported to have been offered Kellar, the magician, by a local manager booking in the United Offices, if the sleight-of-hand man would play in his vaudeville theatre. Mr. Kellar is said to have turned the proposition down.

OFF FOR ACTS.

During May, or some time between then and August, Bert Cooper, the music publisher, and Ed Blondell, the actor, expect to leave for Europe for the purpose of selecting foreign talent for traveling road shows to play the Klaw & Erlanger vaudeville circuit.

Mr. Cooper is probably leaving for the especial object of procuring the English company which is to surround Vesta Victoria on her return engagement next season.

MINDIL A DRAMATIST.

Philip K. Mindil, the publicity promoter, has written a farcical sketch called "The Fortunes of Fifi" from the story of the same name by Molly Elliott Seawell.

Cooke and Miss Robert, the character change artists, have signed with William B. Watson for burlesque next season. They are now playing vaudeville dates in the West.

Shows of the Week - - - By Rush

PASTOR'S.

The bill this week comes well up to the Pastor average with Gracie Emmett and company to the fore as a laughing feature. Flemen and Miller were in the "three-a-day" division, a position that could have been infinitely more satisfactorily filled by one of several acts that came on later among the elite. Billy Flemen makes an exceedingly promising light comedian, and his partner supports him well. She has a decidedly prepossessing stage presence and dresses with excellent taste. The singing is not conspicuous for its excellence. The pair would not have to sing did they but procure a clever talking sketch written for them. With the proper vehicle for their positive talents as entertainers they would be heard from. In any case, they have no business in the East 14th street "supper show" class.

Miss Emmett furnishes a refreshing variety of humor. Her characterization of the strong-minded Irish matron is nowhere overdone, and the comedy passages are handled with just the right degree of quiet self-confidence.

"To Boston on Business" does not add particularly to the laurels of George M. Cohan, but it serves to introduce Wheeler Earl as a young comedian of parts. His work throughout is easy and smooth both in the tough character, which savors a bit of Junie McCree, and in the comedy spots. He is using "Insanity" for one of the singing numbers. Miss Curtis gives satisfactory support.

Sid Barrington and his partner, Belle Barrington, waded through fifteen minutes of execrating dialogue at the opening of the show, and then, when they had to stop talking because they had used up all the decrepit minstrel "gags," a music cue disclosed the amazing fact that he had a voice of really excellent quality.

Forbes and Forbes were somewhat better furnished in the talk department, but their singing was a bit off quality. The woman may have had a cold. The act is light and very simple, showing little novelty except in the selection of a good popular number or two.

Freeman and Watson have the familiar sort of newsboy singing and dancing act. The "straight" youth emphasizes a wooden countenance by fixing his gaze into space and maintaining a semi-mesmerized stare. He dresses fairly well above the knees, but two inches of excess trousers are bunched about his shoe tops. Both boys dance well, and this part of their act was enjoyed. The bootblack was the better of the pair with the clogs.

Diamond and Smith come back with the illustrated song act. The offering was well liked. The Doherty Sisters were present as the "special feature," and were enthusiastically received. The larger of the sisters is growing even plumper, and is working with a noticeable abatement of enthusiasm and vim. Scanlon and Stevens passed, thanks to the Irishman and the travesty, and three acts were seen for the first time in the city. These were Marlow, Plunket and company, Loa and Fay Durbyelle, and Devela and Zelda (New Acts).

TWENTY-THIRD STREET.

Alice Lloyd is the feature, as testified to by a huge sign in front of the house, in addition to the electric. A capacity house and thirty minutes' occupancy of the stage as well as a curtain speech, told the story of her flattering reception. The songs are the same.

The McNaughtons were the laughing hit of the entertainment. Their opening talk on second hearing excites admiration. An amazing quantity of swift wit is packed away in that ten minutes or so of give-and-take dialogue. The material is similar to what we have seen before only in kind. Both men bring to its exposition distinct originality and an unaccustomed slant of humor. The duel and boxing bouts are admirable bits of burlesque that catch the breath half way in the throat with laughter, and wrench the laugh from the most blasé vaudeville habitue in spite of himself.

Grace Hazard has a decidedly attractive little specialty as neat as is Miss Hazard herself or the clever descriptive title, "Five Feet of Comic Opera." An offering that gives a single person uninterrupted occupancy of the stage in "one" for the time limit of a vaudeville number without even the shadowy suggestion of boredom and then leaves an audience with an appetite for more, must be yielded the palm. Miss Hazard makes skillful use of a clever idea in her costume changes and her agreeable personality works for her every minute.

Waterbury Brothers and Tenny are fortunate in the possession of a real comedian. The blackface distributor of funniments resorts only occasionally to the obvious expedient of inflicting discords. The rest of his comedy is excellent humor. The layout of the act shows a splendid apportionment of labor and responsibility. The straight men are as skillful in their department as is the third member in his clowning and this division results in team work that pays rich returns to the trio. There was enjoyment even in their playing upon so old and hackneyed a device as the musical glasses and a sort of xylophone arrangement with a quality and tone that was unfamiliar had a flavor of originality.

The Camille Trio put a rousing period to an unusually attractive show. The three men work with railroad speed and a sort of Broadway-on-election-night enthusiasm. A triple bar apparatus, with the middle horizontal eighteen inches higher than the other two is used, a scheme that gives opportunity for a series of remarkably skillful falls. There is very little straight work, all three making up as clowns. The slapstick whanged merrily for seven minutes or so and the audience laughed even to the satisfaction of the power behind the payroll.

A. O. Duncan has a budget of brand new talk in his voice-placing specialty, much of it having to do with topical subjects or recent interest and it scored roundly. The dressing of his act unhappily is not nearly so up to date, a defect which is further accentuated by the introduction of new ideas in this class of entertainment recently by other artists. The Two Kings and George Homans' "A Night With the Poets" are under New Acts.

KEENEYS.

Ellie Fay with her old repertoire of songs and a large amount of program announcement, was the headliner. The Brooklyn audience took most kindly to the "Belle of Avenue A" and voted her a popular number.

Cora Beach Turner and company in a farcical sketch and a company of three in Edmund Day's one act skit "Out All Night," the latter billed only by the title, are under New Acts.

Matt Keefe and Tony Pearl have a decidedly entertaining number in their singing and musical offering. The combination of Keefe's excellent tenor voice and Pearl's skillful handling of his harp makes an act in "one" of exception novelty. The specialty is a welcome variation from the time worn offerings of male teams. There is little if any comedy attempted, which in itself is a fact to merit favorable attention. The act runs smoothly and agreeably and left a pleasant impression behind.

Hayes and Haley appear as a new combination. Formerly it was Hayes and Healey. The new firm name differs from the old by only one letter, and the act shows about as much revision. The value is the buffoonery of the midget. His clowning won laughs, but the dialogue which occupied a great deal too much of the time was 'way off quality. There is not a little knockabout fun to be secured from the combination of tall man and dwarf properly employed, but this pair do not get the idea. The tall man gives a small sample of graceful acrobatic dancing and should do more of the same sort of work. The latter half was much the better.

Willie Weston, the impersonator, was a good early item. He is doing a bit of first rate mimicry in the impersonation of Cliff Gordon's "German politician." He has caught the Gordon dialect perfectly and manages that comedian's poses and carriage with skill. The George M. Cohan imitation has been done to death on the vaudeville stage, but Weston gets away with it by the closeness of the copy. The youngster is a clever dialect comedian and since his last showing here has worked in a number away from mimicry, singing "My Marieuccia" in character and dialect. It went very nicely.

Baker, DeVoe and Hammer closed the bill with their knockabout act. The two clowns have a lot of fairly effective comedy of the rough sort and the "straight" man contributes a good routine of ground tumbling. He is rather heavy for this sort of work and dresses after a fashion that does not particularly reduce the impression of excess flesh. For speed and laughing value the number came up to the requirements of the closing position.

The Alpha Trio, hoop rollers opened the show. The three have an excellent idea in the hanging of the stage in solid black from which their light dressing stands forth. The apparatus is brightly colored in luminous paint and this arrangement adds to the effect of the work. Both men work with skill and the woman, while doing nothing striking, looks well. The closing trick is a complicated one, but effective when smoothly executed. Wednesday evening the misses were rather too numerous.

"STARRING" NO JOKE.

Cole and Johnson are "laying off" this week, after a somewhat strenuous season starring. They close their season at the Grand Opera House June 3, and will then probably play in vaudeville for the summer, continuing their starring tour next season. Speaking of his trials and tribulations, Bob Cole remarked laughingly:

"Yes, we had a pretty rough time of it. When our original manager, M. B. Raymond, failed, we were left in darkest Texas with an indebtedness of some \$12,000, which included printing, railroad transportation, back salaries, etc., all of which we assumed. Among other things we carried for the greater part of the season, four sheriffs with attachments, which have since been vacated and, although we made no money for ourselves, we have paid off all obligations and will start off in the fall with a clean slate. Our route has not been of the best, but we have made good wherever we went and for next season are promised a route of week stands by Stair & Havlin that should bring us a lot of money."

BUSY WITH REAL ESTATE.

George Thatcher and Charles Ernest are giving their attention at present to suburban property in which they are interested. It is located at Mamaroneck, N. Y., on Long Island Sound, and is called Ighland Terrace.

The real estate venture will not interfere with Messrs. Thatcher and Ernest's theatrical engagements, however, although the couple will not play again until next season, for which they hold a contract calling for thirty-five weeks.

TED MARKS' "JEW-BLI-LEE."

On April 28, Ted Marks, the promoter of Sunday concerts at the American Theatre will hold his Jubilee at that theatre. Mr. Marks terms it "Jew-bli-lee," and says he will have the most imposing array of prominent professionals ever appearing on one bill.

If the persons Mr. Marks names appears, his assertion will be borne out, but regardless of the quality of the show, prices will remain the same, "Terence" expressing satisfaction at giving a \$5 show for one-fifth or less of that amount.

DOING BUSINESS IN FALL RIVER.

Encouraged by this week's business with vaudeville at the Academy of Music, Fall River, Julius Cahn has put together another aggregation for the coming week at that house, the headliners being Walter Jones and company, and Carroll Johnson with his twenty minstrels. M. R. Sheedy's house in Fall River is now playing stock, vaudeville having been discontinued for the season.

There is said to be a "Risley" act abroad, containing 24 people, with the work done on the backs of horses and ponies. The star trick is the throwing of four youngsters to the backs of a like number of ponies following the galloping leader around a ring, the first boy landing on the last animal, the second on the third, and so on.

BOSTON BELLES.

New York must look good to Frankie Bailey after a season in burlesque. It has cost her from fifteen to twenty pounds in weight, and there are one or two girls in the chorus of the "Boston Belles," the organization Miss Bailey is associated with, who nearly equal her in symmetrical extremities as a consequence of the rigorous course of training.

Miss Bailey is at the Murray Hill Theatre this week with the rest of the show. When standing still, she is a nice stage picture—in tights.

A noticeable portion of the "Belles" is the cleanliness of the dressing, even at this late date. The costumes all appear new, are tasteful in design, and the girls inside work with spirit. There are thirteen altogether. All are dressed in wild Western attire when Hattie Mills sings "Idaho," but Miss Mills looks fit to attend a ball in her evening dress, and that spoils the picture—also the song.

Clarence Wilbur is "Patsy Bolivar," cutting up in approved fashion. He has an olio act in which the chorus and a couple of the principals are required to do extra labor for assistance, and again in the burlesque Mr. Wilbur is to the fore as a "Dutchman." One excellent quality about Wilbur is that whatever he does he does well, even to his singing.

Wilbur's voice is heard to the best advantage in "Nellie McShane." His voice is ever so much better than that song, but there are others sung by him, particularly "Bugaboo" at the close of the entertainment, which should have been given an earlier position.

As an old maid, Harry LaMarr secures laughs all the time, and is playing legitimately a character usually made boisterous. Tiny Rice is a youngster in the opening, and looks the part, while Clara Adams is appropriately described by the program as "fat and happy."

Rice and Walters have a special set for their act called "A Day on the Farm," with some mechanical effects, a novel idea for a song, and good "falls" by Walters.

"The New Scholar," Wilbur's olio act, is liked, and Black and McCone have a knockabout act, sure of laughs, with McCone continually taking chances on personal injuries through his difficult falls. Black is also careless about throwing himself around, and for real rough work it is a winner. Desmond and Hilliard, colored, played without Harper, the other member, owing to his illness, but this misfortune was no excuse for the man singing a ballad or for the mistaken harmony in "I Love You Morning, Noon and Night," sung by the woman.

Amy Butler (New Acts) went on for the first time Tuesday evening, finishing the week, but will not travel with the show.

The means adopted to secure comedy effects throughout the show are not commendable for originality, "fly paper" and a "con game" being prominent. At one point some extreme slapstick is indulged in on the person of Mr. LaMarr, and this could be reduced to a less deliberate style of pounding.

The "Boston Belles" is a good working show, better taken as a whole than any at the Murray Hill for some time.

Time.

COLONIAL.

Percy G. Williams will probably regret the arrival of to-morrow night, when the bill for the current week at the Colonial disbands. It is satisfactory in every respect, and plays better than any show seen this season, containing a full complement of variety, closing with a "scream" in Berzac's Circus, which is the second number after another cyclonic hit, Wilfred Clarke and Theo. Carew with their company in "What Will Happen Next?"

Mr. Clarke wrote this laughtermaker, and how well he did his work is confirmed by the hilarious mirth of the Colonial audience. Clarke does not miss a point, and Miss Carew, who is one of the handsomest women on the stage, plays opposite in a befitting manner.

After a long Western trip, Julius Steger in "The Fifth Commandment" returns with Helen Mar Wilcox playing the daughter, but she does not give the part the girlishness imparted by Julie Hearne, who originated it. John Romano is the harpist in place of Tony Pearl, and he also falls short as compared to Pearl, but the piece pleased equally as well.

Two numbers strange to town (Vasco, "The Mad Musician," and Mlle. Alexander and Mons. Bertie) are under New Acts, while Carter De Haven has Isabelle D'Armond to replace Flora Parker in his conglomerate sketch. The newcomer may appeal to anyone who has not seen Miss Parker. That dainty little bit of womanhood in figure, looks and style is not substituted for easily, and Miss D'Armond is a long way from filling the shoes of Mr. De Haven's former partner, although she seems to be wearing some of Miss Parker's costumes. In a pink dress at the close, Miss D'Armond looks her best, but carries a pained expression, which is evident from the first, and distorts her appearance.

Mayme Remington and her "Buster Brownies" secured sufficient applause to appease anyone's appetite. The "picks" have not grown appreciably, and the acrobatic "kid" is still the life of the party. Several changes and new songs are given by the boys.

The finish of Ford and Swor's, when the comedian walks through the orchestra singing "I've Said My Last Farewell," pleased the house, and the team could improve the value of this by gradually "working" it up by way of an argument, leaving the grip or sample case behind the scenes until it is needed for the exit.

Eva Tanguay is going slightly better further up Broadway than her reception at Hammerstein's last week. Her first song "I Don't Care" is still her best one, but another selection for the close, "Good Fellow," is nearly as well liked. The "I Don't Care" number is so completely descriptive of Miss Tanguay that it becomes a criticism of her act.

Cliffe Berzac has purchased a new high silk hat for his colored "capper;" also had the mule clipped, giving the animal a ludicrous appearance. The antics of the boys who have rehearsed until they can gauge within a fraction of an inch just where the mule's heels shall land on their anatomies were hugely enjoyed, and Berzac's act made a rattling comedy finish to a rattling good show.

Time.

ALICE LLOYD THE WINNER.

In a contest for popularity between Vesta Victoria and Alice Lloyd, conducted by a New York newspaper, Miss Lloyd was declared the winner on last Wednesday.

To celebrate the distinction, Miss Lloyd entertained in the evening at Rector's. Speeches were made by several present, but while remaining seated, and had it not been for the applause which greeted the remarks, the other diners in the restaurant would not have been aware that anything unusual was taking place.

Miss Lloyd's guests at the quickly gotten up and informal dinner were Mr. and Mrs. R. A. Roberts, Mr. and Mrs. Jack Lorimer, Mr. and Mrs. Will Evans, Mr. and Mrs. Maurice Shapiro, Ted Marks, Julius Fischer, T. D. Cochran, C. Florian Ziteel, Tom and Fred McNaughton, Mr. and Mrs. Sime J. Silverman and P. J. Casey.

During the evening Miss Lloyd and Anna Held, who was seated at another table, exchanged greetings, Florence Ziegfeld, Miss Held's husband, offered Miss Lloyd \$2,500 weekly if she would play under his management this summer on a local roof garden. Foreign engagements prevented a consideration of the tender.

SANG FOR GOVERNOR.

Boston, April 12.

Vesta Victoria, who has played at Keith's for the past two weeks, was asked to appear before the Governor of the State and Boston's Mayor at a dinner given in the Hotel Netherland one evening this week. Miss Victoria did so.

To-morrow morning, the Governor will call for the singer in a carriage, and show her the sights of the town. Miss Victoria declined to continue her engagement here longer than this week. The Keith management wanted to prolong it for another month.

DEMANDED EXTRA PAY.

The Columbia Four, a singing quartet, are not working on the Orpheum circuit. They severed their connection with the Circuit about two weeks ago through someone of the young men developing an overestimation of their own importance.

The act was booked direct in the New York office of the Orpheum and commenced the time without attracting particular attention. When Denver was reached, the Columbia Four were convinced that they deserved \$50 more weekly than they had agreed to accept. A wire to the Chicago offices to this effect brought back a reply that their transportation tickets should be taken up by the Denver resident manager, which happened.

About ten weeks remaining of their contract were lost through the move. The Orpheum people felt that the quartet was seeking an advantage through the distance they were from Chicago, and exercised their prerogative as an illustration.

Lewis McCord will cast aside "Her Last Rehearsal" after May 12, when he ends his present season in Chicago. Next fall, Mr. McCord will produce in vaudeville a new piece called "Welly Jones' Scoop," written by Fred J. Beaman, who wrote the \$1,000 prize sketch for Mr. and Mrs. Gene Hughes. Mr. McCord will have the assistance of three people in the new act.

WHITE RAT NOTES.

BY WILLIAM GOULD.

Our Charity Fund benefit, held last Sunday night, April 8, at the New York Theatre, kindly tendered us by Messrs. Kijac & Erlanger, was a tremendous success and more than exceeded our expectations financially. The bill was the best ever seen in New York City. Alice Lloyd, Vesta Victoria, Mlle. Belle Daisy, May Belfort, Helen Trlx, Geo. Fuller Golden, Jack Lorimer, Polk, Kollins and the Carmen Sisters, Frank (Silvera) Okeley and Chas. Sigrist, of the Seigrist-Silborn Troupe, appeared.

Our club rooms are being furnished with a pool table, daily papers, magazines and a library. If you have any good novel that you have finished, put your name in it and send it to us.

For the purpose of covering elected members who cannot present themselves for initiation, the following has been passed:

"Resolved, That any applicant for membership in the Order of White Rats of America who, having duly presented his application for membership, same being properly signed, and membership fee paid in accordance with the by-laws, and said applicant having been duly elected to membership in the order, may receive from the secretary, on payment of one year's dues, a bonded due card to be designated by a different color (namely, light blue), also to receive on payment for same the button of the order, granting unto said elected member all the privileges of the order for the term of one year, and in case said elected member fails to present himself for initiation during said bonded year, he may, on filing suitable evidence for not presenting himself for initiation, receive a further extension of one year on payment of advance dues for the second year.

"This resolution to take immediate effect.
John E. Burk, Secretary. R. C. Mudge, President."

SECTION I.—HOUSE RULES.

1. The White Rats Club House will be open for members every day from 7 A. M. to 1 A. M., after which hour admittance can be claimed by lodgers only.
2. The office of the Club will be open from 7 A. M. until 1 A. M.
3. Any property of the Club broken, injured or lost by a member must be promptly paid for by said member.

SECTION II.—PRIVATE PROPERTY.

1. No member shall use the private property of another member without his permission. All private property shall be at the owner's risk.
2. Checks will be given at the coat room for articles left there, but the Club will not be responsible if such article is lost.

SECTION III.—DISCIPLINE.

1. Any member of the Board of Governors shall have full power to suspend any member from the privileges of the Club until the next meeting of the Board of Governors for any conduct unbecoming or prejudicial to the good order, peace or interests of the Club.
2. It shall be the duty of any member of the Board of Governors to immediately report to the Board any infraction of the Club's rules which may come under his notice.

SECTION IV.—SLEEPING ROOMS.

1. Applications for sleeping rooms must be made at the office.
2. Rooms assigned to members will be charged to the account until surrendered to the clerk at the office.
3. Notice must be given before 6 P. M. of intention to vacate a room, or lodging will be charged to the occupant for that date.
4. Rooms will be let by the day or week only. All rooms must be paid for in advance.

SECTION V.—RESTRICTIONS.

1. No game for a wager of money, and no game of cards whatever, will be allowed in any part of the Club House or rooms.
2. Members in good standing may entertain a visitor at the Club, said member to register the name of the visitor as well as his own. Visitors will not be permitted to purchase any article or refreshments in the Club, and the member introducing a visitor will be held responsible for the conduct and respectability of any visitor so introduced.
3. No member or visitor shall be allowed to give any gratuity to any servant of the Club on any occasion whatever.
4. Members shall not be allowed to send a servant out of the Club House on any pretext.
5. Members will not be permitted to lounge in the offices, they being reserved for the business of the Order and Club.
6. Periodicals, filed newspapers, and other publications belonging to the Club must not be cut or marked, nor otherwise defaced.
7. No subscription or petition can be circulated, nor any article exposed for sale in the Club House without permission of House Committee.

SECTION VI.—COMPLAINTS.

1. Members must make written complaints to the House Committee of any violation of the constitution of the house seeming to need correction, said written complaints to be deposited in the Suggestion Box provided by the committee. All members are expected to notify the House Committee of any violation of the House Rules. No verbal complaints will be entertained or received.

SECTION VII.—MISCELLANEOUS.

1. The House Committee shall have sole control of the bulletin boards of the Club and no notice shall be placed thereon except by the consent of said committee.
House Committee: Charles J. Ross, chairman; Richard F. Staley, John P. Hill, William Gould, Mart M. Fisher, R. C. Mudge, ex-officio.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers
Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 5. New York, April 13, 1907. No. 9.

Miss Nellie McCoy, the phenomenal young soprano, who is engaged at Pabst Theatre for an indefinite period, is making a feature and creating a sensation with Mr. Harris's love ballad, "JUST BECAUSE I LOVED YOU SO" and "THE NIGHTINGALE."

Miss Willa Holt Wakefield says that "TALE OF A STROLL" which she is using over the Keith-Proctor Circuit is the only American song that she is singing, and it is the hit of her singing specialty.

"JUST BECAUSE I LOVED YOU SO," Mr.

Harris's new love ballad, is now ready, and singers who are singing "SOMEWHERE," and who have sung such songs as "WOULD YOU CARE?" "WEARING MY HEART AWAY FOR YOU" and "DREAMING, LOVE, OF YOU" should let us know or write for this great ballad at once. It will shortly be issued in the usual Harris form to the profession. So kindly watch for our "adv." and do not be misled by imitations. Orchestration will be sent to you in any key arranged to International pitch.

Gould and Suratt have been booked for the remainder of the season by Jack Levy in the United Offices. The act plays Pittsburgh next week.

Lew Hearn has re-engaged with M. M. Thiese for "Wine, Woman and Song," going with the company which will play the Stair & Havlin time next season.

Cliff Berzac's trained seals were augmented this week by the arrival of two new sea lions which arrived at the Haymarket, Chicago, from Santa Barbara, Cal.

Therese Renz, the equestrian rider, was compelled to lay off while playing at Keith's, Philadelphia, on last Friday and to cancel the current week's booking, owing to illness.

Cook and Oates, the sidewalk conversation team, have added unto themselves a third member in the person of a woman and are now playing the Maurice Boom time under the name of Cook, Oakes and company.

Collins and Hart, the burlesque strong men, have signed to play Hammerstein's Victoria Roof the coming summer, for their fourth consecutive season. They sail for Paris late in July for a two months' engagement in France.

TWO BIG HITS

WITH

TOM GILLEN

(FINNEGAN'S FRIEND)

"My Irish Rosie"

THE ONLY REAL IRISH HIT OF THE YEAR

AND

"TOORAL-I-DOORAL-I-AY"

A GREAT COMEDY SONG

FRANCIS, DAY & HUNTER

PUBLISHERS

"Belle of Mayfair" and "Poor John."

15 W. 30th St., NEW YORK

Near Broadway

Mlle. Nadje will remain in this country until late next December, returning to London to open at the Alhambra about Christmas. She will play the Keith time until June 8 then the Orpheum circuit commencing San Francisco June 24.

Negotiations looking towards the booking of "That" Quartet in the London Halls are on between Jack Levy, for the quartet, and C. C. Fischer, the foreign agent. It is planned for the singers to play two halls an evening at a salary reported to be \$700 weekly.

Frank Alvia will join Gus Edwards' "Schoolboys and Girls," replacing Mr. Edwards as the Italian. The act is playing the Orpheum, Reading, Pa., this week, replacing "That" Quartet, obliged to cancel through severe colds contracted by Frank Morrell and Harry Sylvester.

Murphy, Whitman and company, now playing the United time with their comedy sketch "Old Friends," have been booked for a considerable tour next season. The act has struggled patiently some time for the recognition that has finally rewarded their efforts.

Nellie Beaumont, who has been appearing in a sketch on the Orpheum Circuit, was forced to close her tour at Minneapolis this week, owing to the illness of Arthur Van, her leading man, and inability to secure a suitable substitute. Miss Beaumont will appear as a single act.

William Swor, of Ford and Swor, had a birthday last week while playing the Alhambra. Mr. Swor has an occurrence like this annually, but he told about it on the Alhambra stage the day before, and when the lights of the house on the eve of his birth had flown back into the dynamo, Mr. Swor with many regrets for his carelessness fell over a truck full of useless but suggestive presents, presented by the acts on the same bill and the stage crew.

On one of the eastbound trains from Los Angeles recently there occurred a meeting of two great American detectives. "Bob" Pinkerton was one; the other was Frank Byron, "The Dude Detective." Pinkerton introduced himself to the artist whom he had seen in Los Angeles, and the party dined together.

Lalla Selbini, "The Bathing Beauty," will close with the "Dainty Duchess" Company next week, leaving immediately for Europe. Edith Booth, another member of the same show, will probably accompany her. Willy Pautzer, Miss Selbini's husband, will remain here to play Hammerstein's Roof this summer.

Herbert Ashley, of Matthews and Ashley, is putting together a new singing sketch called "A Story of Chinatown," for the use of the team next season. They are now playing the Orpheum time, which will keep them occupied until June. On the tour Ashley is filling in his idle moments executing commissions for sketches for three vaudeville artists.

Harry Corson Clarke will play Jacques' Theatre, Waterbury, next week, although his physician insists that Mr. Clarke should undergo an operation which he has been fighting against for some time. Mr. Clarke says that while his condition is painful, physicians for the past twenty years have been talking about that same operation, and he hasn't consented yet.

The rivalry existing between the United Booking Agency and William Morris' offices has developed a system of espionage that is worthy of the Russian secret service or Scotland Yards. No sooner has an act entered into negotiation with one side than the other is immediately informed of it, together with the gist of the conversation and the amount of compensation asked and offered.

Harry Fields, the Hebrew comedian, has signed with Al. H. Woods, the melodramatic monopolist, for a term of five years. Mr. Fields will be starred next season in a new piece, slightly thrilling, written by Theo. Kremer and entitled "Ezie Cohen, the Hebrew Detective." It is believed that Mr. Kremer has written more than the title already, but is waiting to discover what the summer will develop in the way of hair-raising ideas.

The campaign now being waged by the daily newspapers against the billboards that adorn the blank walls and fences in the Metropolis is said to be inspired by the publishers of the dailies, who feel that every dollar spent by advertisers in billing is that much money diverted from their counting rooms.

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Cobb's Corner

SATURDAY, APRIL 13, 1907.

No. 59. A Weekly Word with WILL the Wordwright.

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Get aboard quick.

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BURLESQUE ROUTES.

For the week of April 15, when not otherwise noted, ("L. O.") indicates the company is "Laying Off."

Alcazar Beauties—Imperial, Brooklyn.
Avenue Girls—Star, Milwaukee.
Avenue Girls—Standard, St. Louis.
Bachelors Club—Gayety, Pittsburgh.
Bachelors Show—Lyceum, Boston.
Bohemians—Lafayette, Buffalo.
Bon Ton—L. O.; week 22, Lyceum, Philadelphia.
Bon Ton—L. O.; week 22, Lyceum, Philadelphia.
Bowery Burlesquers—Garden, Buffalo.
Brigadiers—Empire, Indianapolis, 15-17; Terre Haute, 18-20.
Broadway Gaiety Girls—Bijou, Philadelphia.
Bryan's Extravaganza—Empire, Toledo.
Century Girls—Empire, Cleveland.
Champagne Girls—Columbia, Boston.
Cherry Blossoms—Theatre Royal, Montreal.
City Opus—Emson's, Chicago.
Colonial Belles—People's, Cincinnati.
Casino Girls—Gayety, Birmingham.
Dainty Duchess—Lyceum, Philadelphia.
Dancers—Gayety, Albany, 15-17; Lyceum, Troy, 18-20.
Empire Show—L. O.; Century, Kansas City, week 22.
Fay Foster—Dewey, Minneapolis.
Golden Crook—Gayety, St. Louis.
High School Girls—Park, Worcester.
Ideals—Academy, Pittsburgh.
Imperial—Star, St. Paul.
Innocent Maids—Jacobs, Paterson.
Irwin's Big Show—Gayety, Kansas City.
Jersey Lilies—L. O.; Gayety, Kansas City, week 22.
Jolly Girls—Avenue, Detroit.
Jolly Grass Widows—Lyceum, Washington.
Kentucky Girls—Elgin Avenue, New York.
Knickerbockers—Standard, Cincinnati.
Lid Lifters—Star, Brooklyn.
London Belles—L. O., 15-17; Gayety, Indianapolis, 18-20.
Majesties—Empire, Cleveland.
Masqueraders—Gayety, Indianapolis, 15-17; L. O., 18-20; Empire, Cleveland, week 22.
Merry Burlesquers—Century, Kansas City.
Merry Maidens—Bowery, New York.
Merry Makers—Folly, Chicago.
Miss New York Jr.—Bon Ton, Jersey City.
Morning Glories—Waldmann's, Newark.
New York Stars—Gayety, Brooklyn.
Nightingales—Imperial, Providence.
Parisian Belles—Gotham, New York.
Parisian Widows—125th Street Music Hall.
Pat White's Gaiety Girls—Dewey, New York.
Peepers' Beauty Show—Gayety, Detroit.
Rally & Woods—Star, Toronto.
Rents-Bantley—Corinthian, Rochester.
Rialto Rounders—Troadero, Philadelphia.
Rice & Barton—Troadero, Chicago.
Rose Hill Folly—Greenwall, New Orleans.
Runaway Girls—Empire, Albany, 15-17; Empire, Holyoke, 18-20.
Sam Devere's—London, New York.
Star Show Girls—Lyceum, Troy, 15-17; Albany, 18-20.
Thoroughbreds—Buckingham, Louisville.
Tiger Lilies—Howard, Boston.
Trans-Atlantics—Palace, Boston.
Troaderos—Bijou, Reading, 15-17; L. O., 18-20; Waldmann's, Newark, week 22.
Twenty-four Century Maids—Metropolitan Opera House, Duluth.
Vanity Fair—Court Sq., Springfield, 15-17; Empire, Albany, 18-20.
Washington Society Girls—Terre Haute, 15-17; Indianapolis, 18-20.
Watson's Burlesquers—Monumental, Baltimore.
Wine, Women and Song—Circle, New York (Indef.).
World Beaters—Gayety, Baltimore.
Yankee Doodle Girls—Star, Scranton.

Ah Ling Soo, the magician, one of the two Chinamen now in vaudeville, was asked this week what he did on the stage. "Play Irish comedy," replied the Mongolian, who resides on Pell street, to prevent himself from becoming too Americanized.

THE Old Howard

BOSTON, MASS.

Goods have to be the real fabric to make a hit at this house. Every performer in the business knows this and trains himself with one end in view—to be in condition when he strikes the "Old Howard." All hail a booking here as the "Derby Event" of their lives. If one can make good it will be easy running ever afterwards. That's why all other engagements are termed training stunts. The management has been sending to the post a bunch of winners this season who have simply romped home with the ribbons and coin. The Big Western Burlesque Wheel shows which are now playing this house are wild with delight over the opportunity to show their goods. The following wheelers are billed at the Old Howard:

Star Show Girls **Champagne Girls**
London Gaiety Girls **Rialto Rounders**
Watson's Burlesquers
Jolly Grass Widows

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A LETTER

It Speaks For Itself

Mr. Abe Leavitt.
My Dear Mr. Leavitt:—I had the pleasure of receiving the *Buffalo* letter from start to finish and can honestly say without fear or favor that you have the best and most complete burlesque and vaudeville performance that has appeared at the Garden Theatre this season.
The opening and closing burlesques are staged magnificently in costumes, scenic and electric effects, while the olio surpases in features anything exploited in Buffalo this year. The outlook for the week is a big one. With very best wishes, I remain,

Yours truly,

CHAS. E. WHITE,
Mgr. Garden Theatre,
Buffalo, N. Y."

PRODUCTION FOR LAURIE ORDWAY.

B. Selig, of the Selig Music Publishing Company, associated with several other investors, is arranging a tour for Laurie Ordway, the English character singer, in a musical show which will be written with her vaudeville specialty to the fore. Miss Ordway's song "The Dear Old Thing," which she wrote, will be featured, together with several other numbers of the singer's own composition. The Selig Company is publishing all Miss Ordway's music.

Fields and Ward have postponed their European trip for three weeks. That amount of time "fell in" a few days ago.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380.)

MAJESTIC (Lyman R. Glover, manager for Kohl & Castle, Monday rehearsal D).—While the numbers occupying places on the bill are diversified and arranged with discretion, there is lack of quality and interest. Subsequent acts on the program apposed the early impatient arrivals. The aggregation contains a number of splendid acts, foremost being Charles E. Evans and Co., in the familiar, diverting sketch, "It's Up to You, William," which is conspicuous for bright dialogue and amusing farcical situations.

Arthur Dunn and Marie Glazier in a pot pourri of nonsense created furious laughter. The wit of Dunn is as spontaneous as ever, and Miss Glazier looked charmingly and sang in a sweet soprano voice.

Eleanor Falke made a good impression with songs and the Navajo Girls presented a versatile vocal and instrumental musical conception, with pretty costumes and effects. Bobby North won immediate favor with his Hebrew impersonation and bright material. The Three Troubadours sing well and dress neatly. Hickey and Nelson furnished eccentric knockabout comedy that brought laughter. Miss Nelson is of prepossessing appearance and was active. The act was well liked.

Charles DeLan, Illustrated songs, attempts too much with his voice, which is weak and indistinct. The second song was too slow and draggy, almost tedious. An incompetent singer can spoil the best songs, and this happens very often. The theatre is too large for his voice, and his attempt at high range was deplorable. Hy. Greenway is a clever juggler. Some of the talk is humorous and cartoons good. LeFevre and St. John have songs unsuited to their voices. The duet at the opening is crude. The man should not attempt to sing at all. There are too many songs altogether, and the act loses whatever interest it might command through the persistent "solos." The dancing is fair, but not strong enough to carry the act. The woman is sincere and most convincing in what ever she does. The "Jokes" at the opening have been seldom used in vaudeville of late years. Westin impersonates "Great Men." He uses only wigs and apparel to represent the characters and spoils the effects by coming from behind the screen half made up to the stage, where he dons the wigs to complete the characters. The Dollar troupe closed and introduced clever acrobatic feats.

OLYMPIC (Abe Jacobs, manager for Kohl & Castle, Monday rehearsal D).—The list is composed of Sherman and DeForest, Amelia Summerville, Earl and Violet Allen Company, Piccolo Midgents, Frederick Hawley and Company, Maddox and Melvin, Musical Kleist, LaMotte Trio, Three Models, Scott and Westbrook, Lillian Maye and Groneh and Richards.

HAYMARKET (Wm. Newkirk, manager for Kohl & Castle, Monday rehearsal D).—The bill contains the Four Mortons, Harry Gilfoil, Woodworth's Seals, Snyder and Buckley, Howard and Howard, Marzello and Millay, Two Francescos, Herk and Prescott, Mack and Dongal, Charley Cronin and Hays and Hunter.

STAR (Jas. L. Lederer, mgr., Monday rehearsal 11).—For his Milwaukee avenue "Hlp," as Manager Lederer calls his theatre, the bill is made up of Pearl Evelyn, Russell and DeVine, Gordon and Phoebe, P. J. Burns, Peel and Francis, Roy and Lavender.

SOUTH AVENUE (Paul E. Sitten, mgr., Monday rehearsal 11).—Lottie Bogert, McLean and Miller, LaBare Trupe, Aramis Trio, the Oldmans, Edie Ford and moving pictures.

ETSON'S (Sid. J. Eason, mgr.).—A large and eager crowd applauded and laughed throughout the entire performance given by Rice and Bar. Gaiety Company (return engagement). The show offered much improved singing and a free from the slightest conveyance of suggestiveness as on its previous visit. "Two Married Bachelors," a two-act musical satire, serves so well that it is veritably a pleasure to behold the amusing complications and bubbling humor, which not only gives enjoyment but relief from the usual brand of burlesque we have been compelled to endure this season. The singing is superior and collectively strong and harmonious. The costumes are pretty and tasty and changes are frequent following the intercourse of bright dialogue, which contains many genuinely funny epigrams. Refinement prevails throughout. The motions humor of Charles Barton and the amusing and amusing manner of Bert Baker deserve commendation, especially for their maintenance of propriety and obvious endeavor to elevate the standard of burlesque. In the olio there are two acts that have not appeared with the show early this season. They are Rosetta and La Rue and the Elite Musical Four. The acrobatics of the former, with interesting comedy and knowledge of the audience. The selections rendered by the Elite Musical Four are of a high quality, artistic and versatile. The young men are dressed neatly in white uniforms. Vaudeville managers are searching for such meritorious acts. Bert Baker in his familiar "lad" interpretation and extem. songs

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GEORGE SILVER

achieved success, and Alceone and Hamilton "sister act" did very well with songs and dances. The "remarks" might be suitably amended. Lemuels, Monahan and James in a minstrel first short reproduction introduced a number of well-chosen songs and some excellent dancing by Monahan. Several "jokes" are very old. The musical numbers have been well arranged in the show and there was animation throughout.

FOLLY (John A. Fennel, mgr.).—The hand of the censor is decidedly evident in Minner's "Americans." Either the producer, to suit his apparent strategy for compactness in manuscript regulation, has restricted the handling of the material without first ascertaining the competence of the several players, who, after receiving their parts, with the right instructions and to vary any portion of the dialogue, were probably allowed to follow their own rudiments as best they can, or the members are incapable of playing the roles allotted them adequately. The result is much confusion and perpetual indifference. It is sometimes difficult to mold apart from another's seemingly easy conception. If the few principals had made an effort to create their own conception of a "vaude" result might have been more satisfactory. With out Jolly Zeb, the show, which is given in two sections and an olio, would be as chilly as the February breezes. Zeb has an agreeable presence and most pleasing manner. He has a peculiar contagious laugh and is droll in every undertaking. His unique conception of a "vaude" is funny in the extreme and was responsible for most of the laughter that burst forth spasmodically in the audience. There is no plot or story in the concoction and no claim has been made as to originality or newness. The mimic ball game was amusing while it lasted and the throwing of cushions was the first offering of a rough-house. "Wise Old Owl" with a few tainted verses as delivered by Will H. Ward. Applause and laughter, also hisses, followed each verse, indicating the fact that suggestiveness is resented. The closing piece shows a school room, and in it several situations are stretched broadly by the "Sis Hopkins" girl who evidently thinks that the display of immaturity will insure success. Her dress also should be modified, as well as the "movements" and offensive recitation by Ward, whose defense probably is that his superior demands it. The slapstick is in evidence for fully fifteen minutes. Zeb's comedy is sufficient without the additional exhibition of improper devices to entertain and to the rest of the act is not allowed to follow his own methods throughout the show. The musical numbers, with possibly two or three selections, have been wisely chosen; only one or two songs received encores. The chorus has been well directed. A few in the heavy are comely. The singing is weak. The individual voices have no quality, and the first chorus is not good. She has a small clear voice and sings sweetly rather than acts. Gladys Arnold, soprano, is quite active and has little to do until she makes her appearance with a large American flag. The "Kissing" song delivered by her was liked. Will H. Ward has a fairly good German dialect and makes up excellently with the conventional type. He was inclined to be suggestive, probably through no fault of his. Marie Stuart Dadd played several selections on the violin artistically and was liberally applauded. DeWitt, Young and Company, in hoop rolling and juggling, showed skill in a few difficult tricks. Young does all the juggling and is clever, while DeWitt attempts comedy which can be said to have received the first laugh. He delivered a string of nonsense in his tramp specialty which pleased. Woods Bros. are ring gymnasts. The apparatus needs polishing. Roland and Dagon should drop considerable talk and sing more. They were liked when singing. Olga Rolter, Illustrated songs, closed the olio. "The Dance of the Seven Veils" was a sad first for the disgusting "couch" dance. LaHavie, who is rather crude, giggled as in the old days and reached the limit.

TROCAIERO (J. M. Wellington, mgr.).—Al. Reeves' Beauty Show opened to large business. Battling Nelson is an added attraction.

NOTES.—Al. Reeves has recently purchased a 1908 Buick automobile for \$1,000. The machine is said to have received the first laugh at the "Auto" Expedition, Pittsburgh. Mr. Reeves will spin around the Brooklyn boulevards this summer. The Edison, Egan Chaire, and Bijou, LaCrosse, Wis., close for the season the second week in July. The other houses on the Nash circuit will remain open all summer. The circuit will have several changes in the near future. The new house at Grand Forks, and will book as before in conjunction with Sullivan-Condalme, breaking the jumps from Chicago to the Coast. John W. Condalme, of the Sullivan-Condalme combination, will be in Chicago the early part of next week. A meeting will be held at Minneapolis on Saturday of this week. J. J. Kish will be present. Lawrence H. Hays, who is rather crude, giggled as in the old days and reached the limit.

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GUS EDWARDS

SAYS

SATURDAY, APRIL 13.

THAT

Since it became known to the lyric writing world that the firm of Cobb and Edwards was no more, he is receiving every day some wonderful lyrics from different parts of the country, some that you will hear shortly with some Gus Edwards' melodies, and don't overlook the fact that little brother Leo has some new songs. By the way isn't "School Days" a wonderful song?

P. S. The six little blonde typewriters open at the Columbia, Cincinnati, Sunday.

More P. S. Gus Edwards' Schoolboys and Schoolgirls are in Reading this week.

GUS EDWARDS MUSIC PUB. CO.

1512 BROADWAY, NEW YORK

the summer, and will produce among other pieces "Zig Zag Alley." J. D. Riley is now business manager of the Pekin Theatre.

Homer Howard, manager of the Chicago office of Jerome H. Renke & Co., music publishers, was married on March 23 to Peggy Griffin of Milwaukee. Elbert Van Alstyne and Louise Henry have cancelled the Ordway plan owing to serious illness of Mr. Van Alstyne's mother. Chris. Lane has completed his time on the Sullivan-Condalme circuit and is now in Chicago. He will be in stock at Eason's this summer. All Zada, Oriental magician, starts on the Nash circuit in May. Del. S. Smith, manager of the Star, Elgin, Ill., was in Chicago for a few days last week. The Star is said to be one of the prettiest and most comfortable of the cheaper price theatres in Illinois. Al. Reeves called his company together while in St. Louis and paid each member, from leading comedian to chorus girl, a full week's salary for Holy Week.—The LaFayette Theatre, Detroit, formerly booked through William Morris, opened Monday with attractions furnished by Chris. D. Brown of the International Theatrical Co. Mr. Brown will book for the house hereafter.—When Walter C. Kelly leaves for Paris on June 8, he will be accompanied by Paul Morton, of the Four Mortons, who will make his initial trip abroad.—The New Vaudeville theatre which Hanna and Hogg, merchants of this city, will build at Madison street and Madison and Halsted streets, will cost about \$300,000. The interior will be 62 x 72 and will have a seating capacity of 800.

SAN FRANCISCO

By W. A. WILSON.

ORPHEUM (Martha Berk, mgr.).—Week 31: Kelly and Rose with some real grand operatic singing received a storm of applause. Edwin Stevens, who is no stranger in this neighborhood, brought with him a likable bit of comedy in the skit "A Night Out." Charlie Case told some old ones about his father, with a new one sandwiched in here and there. Le Roy Brothers, acrobatic antics pleased immensely. The lobbyers were Julius Tannen, Merri Osbourne and company, The Jos. Adelman Trio and Dan Burke's School Girls.

NATIONAL (Sid. Gramman, mgr.).—Week 1: "Pink Ten," a sketch as inspired as its title, offered by Billy Hazel and daughter, serves to introduce a child that is far the cleverest article in enduro yet seen upon the circuit. With proper opportunity she should reach a good place at the head of her class; but the intrusion of the adult on the stage proves a heavy handicap for the child. The character assumed by the elder, that of a servant in the staggering stage of a child, is shown in a fit full of mirth of tender years, and some of the lines of the fare are taken from the ragged edge of slang. It is in her impersonations that the younger shows her cleverness. Mr. and Mrs. Hart have a sketch built on a familiar framework, but containing some bits that are bright and taking. Their work is easily and cleverly done. The sketch is a comedy, as the title implies. The Wilsons, bicyclists, did well. The "straight" accomplished some seemingly impossible feats, oftentimes after many tries, and so absorbed was the house that some really clever comedy dollops of the comedian were missed. Douglas and Ford were present with an assortment of songs that were new. Kelly and Rose fell over immoderate objects and each other in a manner that won laughs from the most blasé. Helen Brandon showed as a soprano of the average class. Colins' "Collection of Canine Comedians" closed the show.

WIGWAM (Sam Harris, mgr.). Week 1: The bill is not up to the general standard of the district offerings, the chief novelty being a juggling act. The O'Neil Minstrel introduced dances to complete the circle of the minstrel first part. Frank and Louise Beverly opened the show with a singing turn that took fairly well, but their line of cross-fire talk is too familiar in this territory to please. Mitchell and Love made a good impression at the opening, with a new gag that alternated with nervousness. The comedian carries an Irish part in an easy legitimate manner that is inoffensive, but their attempts at the pathetic fall that. Curtis and Adams score with their German comedy. The Scamans, Chatman and Rogers, singing trio, was the most pleasing feature on the bill. Gill, Tallot and company in a sketch, and Fred

A RURAL BALLAD HIT

"Don't Leave the Old Folks, Jennie"

THE KIND THEATRE
ENJOYS HEARING

LEO FEIST, Publisher

Lancaster, Illustrated balladist, completed the program.

LYCEUM (W. H. Weber, mgr.).—Week 1: A rapidly increasing patronage, gradually reaching capacity, testifies to the management's good judgment in substituting a vaudeville olio in the place of the condensed dramas. In this section of the bill The Musical Spraguelos loom up the strongest. The excellence of their instruments is noticeable, and their rendering of well-selected numbers good. The male number is well adapted to blackface comedy, which he does not use to the extent his manager would justify. Walter Perry, talking comedian, delivers his goods in a somewhat Bobby Gaylor fashion. The assortment is rather shoptown and the pathetic recitation with which he closes seemed out of place. Something humorous would fit better. Kousell, gymnast, and Charles Browning, balladist, finished the olio. The Golden Gate Quartet showed at the opening performance, but were closed early in the week. The old reliable Dutch Justice served as the foundation for a fair burlesque offering. As the new Judge Herb Bell was in his element and Bernard gave a laugh-winning conception of the Lawyer Baum. Some good chorus numbers are introduced, but sandwiched in without reason for their appearance.

EMPIRE (Wm. Weston, mgr.).—Week 1: The James Post company made a bid for public favor with a musical farce "The Village Baker," that afforded equal opportunity for Post in the comedy role, and Conlon, Carter and Ives in the supporting characters. The usual musical numbers were introduced. In the olio James Bevin reappears after a two years' absence. As a ventriloquist he took well, but it is as a mimic that he shines brightest. Weaver and Lambert, travesty artists; The Bernsteins, dancers, and Esco Ives, illustrated balladist, complete the bill.

MISSION (E. Fried, mgr.).—Week 1: The Chas. Oro company produced a farce comedy effort, "Brought Back to Life." "Mrs. Clancy's Washday" was the Bothwell Browne "Galety Girls" offering.

NOTES.—Dick Mack, after waiting to meet his brother, of the team of Ferguson and Mack, whom he had not seen for several years, left for Los Angeles to open on the Sullivan-Consolidated Circuit. Mr. and Mrs. Bernard retire from the Lyceum Stock, to spend the warm weather at their country home in the northern part of the State. Chas. Oro and company will replace them at the Lyceum. A new farce comedy company will be forced to fill

Notice to Managers and Artists

The one act farce comedy, "A STRIKING RESEMBLANCE," written by Ed Welch of the Two Welchs, was purchased by FRANK MURPHY of Murphy and Magee, in 1886. Copyrighted and protected by law. It will be produced with Williams' "IMPERIALS" next season.

Orpheum Theatre OMAHA, NEB.

"There is a lot of good things at the Orpheum this week and in fact nearly every number on the program is deserving of favorable comment, but FRANK BYRON as the 'dude detective' just about takes the cake, the pie and the whole bakery as a funny man. HE IS THE MOST ORIGINAL, UNIQUE AND ABSURD COMEDIAN that has fooled away a half an hour on the Orpheum stage this season. Byron really doesn't do very much except to look silly, talk silly and act silly, but his audience is in an uproar all the time. His song about being a hero is great. That's the one word to express it. MISS LANGDON, his partner, wears a stunning gown."—World-Herald, April 8.

the void left in the Mission by the departure of the Oro.—Mr. and Mrs. Jack Gordon's new act, "A C. O. D. Baron," received its full trial at the Novelty, Vallejo, and from all reports proved successful.—Pop Furst, the originator of the continuous theatres on the Coast, made another try at the Park, Alameda. A week was sufficient to satisfy him.—Fred Lancaster, who left the Lyceum, would double with Dick Mack to play dates, still remains in stock at the Wigwam.—Tony Labelski and Sam Harris, of the Wigwam, have bought controlling interest in three of Henry Labelski's Colorado houses, names not given.

BOSTON

By ERNEST L. WAITT.

Variety Office, 278A Tremont St. It will be another week before Manager McCarty of the Boston Theatre will know just where he is at regarding plans for turning his house into a vaudeville theatre next season. It will require some time to redecorate and fix up the big house, but there is every indication that on or before Labor Day vaudeville will be in full swing there. Vesta Victoria has a rival for first place this week at Keith's, in Harry Tighe and his colleagues. "Those Happy College Days," written by C. H. Fuller, is this farce is easily the best thing of its kind that Keith has given us in years. It is out of the ordinary, has plenty of laughs and moves with snap and vim. Miss Victoria, of course, is "the goods." She has recovered from her cold and goes even better than last week. Two other acts are near the top of the list—Fred Lenox and his company in a George Ade sketch, "On His Uppers," well played and goes well, and Mary Norman, who depicts the various types of American girls. The one representing the Boston girl received a good hand. Lillian Ashley does a child impersonation that deserves and gets encores. Other acts on the bill are William La Belle, eccentric juggler; Kelly and Kent, who have a good line talk, but deliver it in too stagey a fashion; Wilton Brothers, the very best of the best here, this team deserve good position everywhere, for their act is clean and is one of the few such acts that women like. Inman, the contortionist; Seymour's comedy dogs; the Three Diamonds, one of whom is very suggestive of Anna Held; the Valveno Brothers, gymnasts; Burt and Bertha Grant, ragtimeurs.

George Evans heads at the Orpheum, with much the same line of talk that he gave recently at Keith's. He goes well, as he always does here. The Eight Vassar Girls, well known here, wear well, and Jessica Cree with her whistling, and Mlle. Monette, the violinist, get a great reception. A novelty in Boston is Chinko, the youthful European juggler, in Elton jacket and top hat. He looks like a child, but does a fine act. Minnie Kaufman appears alone on a bicycle and takes with the crowd. Here is an act showing the value of personality beside dexterity. She has both. Clarice Vance returns with her Southern songs, which are particularly pleasing. Every word is made good, so perfect is her enunciation. Thousands of artists might learn a good and much needed lesson in this valuable subject from Miss Vance. The Haywards-Conroy company in "The King of Blackwells" are the feature of the first part, their two-scene sketch being very funny and well produced. Gallardo, the clay moulder; Mr. and Mrs. Mark Murphy in "The Coal Strike," and Raymond and Caverly in "grand opera," complete the bill. Business at the Orpheum is picking up slowly but surely.

George P. Alexander and the "Star Show Girls" are the whole thing at the Howard this week. George is a great favorite in Boston. So are the Show Girls, who put on "Dopey Dan" and a good olio. The Howard's own vaudeville show is particularly good this week. It includes Ruth Gardner and May Madge, two bright steppees, who can sing well; Burke and Dempsey in a talkfest; the Madison Brothers, who put on the gloves; Kittle Stevens, character dancer, who gets the crowd going while she changes her clothes seven times during her act of eleven minutes; Denton and Scott, wizards with the tongue; Benette in his mid-air stunts; George Foster, a blackface singer, and Wm. H. M. Smith in a lively skit. The "Champagne Girls" are booked for next week. Business is excellent, with lots of stand-ups.

Bob Manchester's "Crackerjacks," headed by Bob Van Osten, whose duck nose is as familiar in town as is Governor Guild's chest, are at the Palace this week. They are putting on "The Society Whirl in Cupidville" and "Nature in Marble Hall," with an olio comprising Ruth Leonard, shapely singer; Della Faytelle, who warbles well; Walsh and Maitland, comiques; Eckel and Warner, German comedians, and the Millard Brothers, with their dog, in a really clever bicycle stunt. Charlie Waldron also gives his patrons their money's worth this week in his own olio, which includes Baker and Mack, acrobats; Leonard and Lester, comedians; Kit Carson, the shootist; the Emerald Comedy Four, and T. W. McCann, illustrated songs. A constant patron of the Palace was overheard to say this week that the shows since the first of March have been better than ever before. He was not far wrong.

"Red Raven Cadets" are the candy at the Columbus this week, being the chief feature of the "High School Girls" company. They do a remarkably smooth gun drill to great applause. Lilla Brennan heads the singers, and Hilda Carle the "Ravens." Kennedy, Evans and Kennedy in "Wall Street"; Willard and Hughes in a clever character sketch, and Howard and Lewis in a song and talking skit, make up the olio. The entire company creates a very good impression in the two farces, "The Merry Widow" and "The Philippines." Wrestling on Tuesday nights and the Amateurs on Friday night have done much toward increasing the box office receipts at this house.

Belle Wilton, Anna Arline, Ernest Shaw, Fred Reed and Curtis Jones are the ringleaders in a "revival of fun at the Lyceum, heading the "Variety Fun" show in "On the Street in New York." "Our Georgia Rose." The olio is the best part of the bill, however. Miss Arline wakes 'em up with a really good singing turn; Belle Wilton and Jessie Sharp do a flower act; Smith and Baker have a rapid fire comedy act; while the Wandoodle Four, colored, have a clean and finished act. Barnoid's dogs and monkeys do a lot of

novel things. The show in its entirety is good, much better than many this house has put on this season.

The Swedish Symphony orchestra is still the feature in Austin & Stone's curio ball. Most of the bill is "hold-over," including Fielding, the man-bill; the Shakerinos and Topp's band. In the theatre the features are George W. Nielsen, Bert Shuler, Hickey and Hart, and the Lounsdale Trio in pantomime. "The Minstrel Maids" have some new ideas this week.

The Theatre Premiere enters upon the second week of its existence with an excellent clientele already established, and business good all day long. "Daniel Boone" is the popular film this week, with "The Tramp's Dream" a close second. The managers have got to make a change, however, in their women singers if they wish to attract people, for at least one of them is almost unbearable with her sloppy enunciation and her affectation.

"The Attack On The Agent," an Irish eviction scene, is high card at the Theatre Conique, followed by "The Lucky Necktie" and "The Hand of the Artist." The latter a genuine novelty in moving pictures.

The Lyric makes a great hit with its trick pictures. This week they put up "Hobby's Balloon," "The Spy," "Taking Pictures" and the "Animals in Central Park" are others. The Lyric changes its pictures every three days, which seems to be a good move, for business is excellent here.

Wax figures are becoming popular here in Boston. It seems, for the Eden Musee is drawing a bigger business each week. The ladies' reception room is a good feature.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., Monday rehearsal 9).—With few exceptions the new offerings in this week's bill are confined to the unimportant acts, and while the bill almost in its entirety is fairly good, there is plenty of tone to it and quite up to the standard of the other acts, buxom and buoyant as when she was first seen in vaudeville here, appeared after an enforced absence. The attack of sore throat did not affect her vocal chords or any extent, judging by the chances she took in several songs. Her entire act went with one wild hurrah. John C. Rice and Chapelle Cohen ran a close race in popularity and Miss Cohen was on even terms so far as floral presents were concerned at the opening show. Tim McMahon played a repeater with his "Minstrel Maids," and the little misses received their share of the honors. The girls work together and sing well. Several of the "Maids" live here and the "local color" added to the success. 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IN THE WORDS OF THAT CLASSIC "MARIUCCIA," "Just a Year Ago To-day"

We take great pleasure in announcing our first anniversary as Music Publishers. It is with pride that we point to our record—to prove we have, as we intended, "delivered the goods."

We began with our last summer Hit, "ON THE PIER AT DREAMLAND." We then published the most sensational hit of the year, "MY MARIUCCIA." (Take a Steamboat).

Now we ask your kind consideration of our new hits for our second year:—

"BESIDE THE OLD OAK GATE"

The rustic ballad Hit by Lewis & Barron (beautifully illustrated).

"SWEET MARIE SNOW"

Pat Rooney's great Hit. Also featured by many other headliners.

"FROM YOUR DEAR HEART TO MINE"

The high class ballad Hit, sublime in melody and sentiment.

We also have the pleasure of announcing our summer song Hit,

"BLONDY"

(Let Me Have the Next Dance With You)

A sensation with the Orpheus Comedy Four at Hammerstein's this week. Also featured by Emma Carus, Daisy Harcourt, Guyer and Crispi, and many other headliners.

Call, 'phone or wire for copies. Glad to see you at any time.

BARRON & THOMPSON COMPANY

Publishers

44 W. 28th STREET, NEW YORK CITY

PEOPLE'S (James E. Fennessey, mgr.)—"New Century Girls." One of the best performances on the Western Burlesque Wheel is given by this company which is headed by Frank Mitchell, Jack McCabe, Nellie Sylvester, May Belle and Carrie Winchell. Between the acts Nellie Sylvester in illustrated songs scored a big hit. Haynes and Miss Winchell singing "A Fat Girl and the Best Gal After All," took the house by storm. Mitchell and Pritzkoff, singers and yodlers, are very good. Barrett and Bellee offer "Only a Volunteer" in a clever manner. Crawford and Manning did an old-time blackface turn, closing with a burlesque trapeze stunt. Conchita, sensational dancer, is the real thing.

ALBANY, N. Y.

PROCTOR'S (H. B. Graham, mgr.)—Gates and Nelson, revolving globes, pleased; Clinton and Jermon, good; Petching Brothers, pleasing musical act; Howard and North, much enjoyed; Lillian Tyce, good; Willard, Simms and company in "Flinder's Furnished Flat," pleased; Watson's Farmyard Circus, good exhibition.—**GAYETY** (H. B. Nichols, mgr.)—"Cherry Blossoms," good show.—**EMPIRE** (Thos. R. Henry, mgr.)—"Transatlantics," very good entertainment.

MARTEL.

ALLENTOWN, PA.

ORPHEUM (H. B. Myers, res. mgr.; Wilmer & Vincent, owners. Monday rehearsal 10.)—Eight Vassar Girls, scored heavily; Carlin and Otto, well liked; Mile, Latina, clever; World and Kingston, good; Slater and Williams, colored comedians, pleased; Will H. Fox, made good; Ramza and Arno scored.

R. S. S.

ATCHISON, KAN.

EMPIRE (R. S. Riley, mgr.)—Mile. Burgeon, illustrated songs, clever; Kilen Keau, juggler, good; Lawrence, the Bugler, good; Dick Riley and the Empire Stock in "Jim, the Grass Cutter," very funny.—**GRAFIC** (Arthur Kane, mgr.)—Moving pictures and songs by Stella Station and Frank Marshall.—**NOTES**—Dick Bosonko is with the Empire Stock Company.—Flans and bids are under way for Manager Riley's new Air Dome.—Alice Lavigne has returned to Chicago on account of illness.

R. J. BOSONKO.

ATLANTA, GA.

PASTIME PALACE (T. P. Holland, mgr.)—Lew Golden, Yiddish monologist, earned big applause; La Petite Fern, dancer, excellent; Perry and White, all O. K.; The Ashwells, comedy sketch, a hit with the audience.—**STAR** (J. H. Thompson, mgr.)—Vina Campbell, singing song-brette, fair; Earle Sisters, dancers, good; Blum-phin and Hehr, vocalists, hit of the show; Chas. Lindley, songs, good; Bell, Earle and Lewis, clever and neat.

BRUX.

BALTIMORE, MD.

MARYLAND (P. C. Schanberger, mgr.)—Luce and Luce, instrumentalists, excellent; Rae and

Brosch, comedy skit, big hit; The Wallace Sisters, singing and dancing, liberally encored; Edward Connelly and company, playlet "Marse Covington," excellent; The Two Vikings, sharpshooters, went well; Hawthorne and Burke, comedians, very good; The Four Bards, gymnastic features, very clever.—**MONUMENTAL** (Sam. M. Dawson, mgr.)—"Rialto Rounders" with Bison City Quartet as the attraction are drawing.—**GAYETY** (W. L. Bal-lant, mgr.)—"Bachelor Club" made merry with a strong chorus and good burlesques.—**ZOO RINK** (Col. P. J. Mundy, prop.)—Mlle. Celeste is amusing.—**LUBIN'S** (E. C. Earle, res. mgr.)—One of the best bills of the popular sort. Brady and Mahoney, Clark and Bradley, Lilly Gergette and Goldie Fulke.

SYLVANUS.

BAY CITY, MICH.

BIJOU (J. D. Philmore, mgr.)—Hadj Leslik, Arabian gun spinner, ordinary; Veda, character change artist, sensational and clever; Leslie and Williams, blackface comedians, fair; Truman Sey-mour, illustrated song; Luciers, musical act, good.

H. C. HERTZ.

BUFFALO, N. Y.

SIRIA'S (M. Shea, mgr. Monday rehearsal 10.)—A real headline act is "Polly Pickle's Pets in Pettand," a decided success; Walter Perkins and company in "The Man from Macy's," fine; The Golden Troupe of seventeen Russian dancers, excellent; William Tomkins, "The Topical Talker," up to the times, Blackson and Burns, burlesque, good; Al. Weston and company, favorites; The Musical Johnsons, hit; Hennings, Lewis and Hennings, fair.—**LAFAYETTE** (Charles M. Bagges, mgr.)—"Jolly Girls" in a jolly bill to fine business; Edmund Hayes in "A Wise Guy," had 'em all laughing. A good chorus is an attraction, and an olio with James J. Collins, the Four International Comedians, Deckbrys, and Harlette; Hel-murt were pleasing features.—**GARDEN** (Charles E. White, mgr.)—The old reliable "Rentz-Santley" received cordial greeting and business ranged big. "Forty Minutes from the Bowers" and "The Squaw Man's Wife," each a bit of fun and satire. A bevy of handsome girls and an olio of high class vaudeville including Sansone and Della, equilibrist, a sterling feature.—**WASHINGTON** (Lewis F. Linn, mgr.)—Curio and vaudeville to fine returns.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11.)—Vaughan Glaser and Fay Courtney head the bill for their third and last week with their one act comedy entitled "We Shall Meet Again," which pleased; The Zingari Troupe, operatic novelty, every member an artist; Edward F. Reynard, ventriloquist, is the best act of the sort to visit this city; Work and Over, acrobats, fair; Donahue and Nichols, singers and dancers, fair; Sophie Akodhine, violin soloist; Avery and Hart, colored comedians; Howard's Dog and Pony Circus complete the show.—**LYRIC** (Ed. Anthony, mgr. Monday rehearsal 11.)—The Lyric never had a better bill than this week. Herman Weedon's trained lions are the talk of the town;

Don Leno's "School Boys and Girls," hit; Rose and Ellis, barrel jumpers, give a clever jumping act; the rest of the show is good.—**EMPIRE** (Geo. Chenet, mgr. Monday rehearsal 11.)—"The Bovey Burlesquers" have a little bit on the average shows.—**STAR** (Drew & Campbell, mgrs. Monday rehearsal 11.)—Williams' "Ideals" are good.—**NOTE**—Ned Hastings, the tall boy, has been made editor of the Cleveland Clipper.

WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr.)—Week 1: Most satisfactory bill of season. Lucy and Lucier returned and scored. Helman and Moore, excellent; Trainer and Mohler, best colored act over on local stage; De Hylo, chair balancer, ordinary; Al Bartlett, not well received; Linden Beckwith, novel act; Harrison King and company, in "Our Bitterest Foe," excellent.—**LYRIC** (W. H. Rice, mgr.)—Good bill. Dave Whittington, headliner, difficult bicycle riding; Anderson and Reynolds, several encores; Adams and White, scored heavily; Edwin Edwards, pleased.

E. A. A.

DAVENPORT, IA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30.)—Week 1: Smith and Brown, singers and dancers, good; Bernice and Boy, songs, very good, Chapman and Nelson, balancers, hit; Bert Lam-on, impersonator, hit; Jean Wormser, songs; Two Mucks, juvenile singers and dancers, very good; Marie Laurens, vocalist and mimic, immense hit; Josephine Gasman and "Picks," packed the house each show.—**ELITE** (Chas. Birkel, mgr. Monday rehearsal 11.)—Holland and Rollinson, musical, good; Williams and Gordon, comedians, good; Spaulding and Dupree, comedy acrobats, good; Billy Graham, singing and dancing, good; Peerless Quartet, hit; Renz and Pantzer, acrobats, very good; Banan Trio, club jugglers, hit; Lena Kline, songs, good.—**OR-PHEON** (Oscar Raphael, mgr. Monday rehearsal 11.)—Hayes and Graham, comedians and dancers, fair; Ethel Melton, songs; L. J. Johnston, ventriloquist, hit; Ray Vernon, songs, good; Le Chair-and West, comedy sketch, good.

LEE B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.)—Week 1: J. C. Nugent in "The Absent-minded Begar," hearty applause; Carroll Sisters, musical, good; Mae Melbane, singer, good; Devlin and Elwood, hit; Reeves and Kibney, dancing and songs, dances, best; Gilson, monologist, fair, Stadium Trio, gymnasts, novel.

L. C. J.

DETROIT, MICH.

TEMPLE THEATRE (J. H. Moore, mgr. Monday rehearsal 10.)—"Rebellers," very entertaining; Julia Curtiss, songs, good; The Ex-position Four, plenty of fun and music; Carson and Willard, good line of tangled talk and parodies; Emil Hoch and company, in "Love's Young Dream," rollicking farce, well received; Ohm's animals, pleased; Elenor Doral, soprano, good; Scott and Wilson, acrobats, good number.

THE LAFAYETTE (J. J. Nash, mgr. Monday rehearsal 10.)—Though reported in last week's Variety as being closed, this house is running as usual and was opened Monday with John J. Nash, formerly of the Crystal Theatre, as manager in full charge. The bills will open on Monday instead of Sunday as before. The feature act this week is Cook and Miss Iothert, in songs, dances and acrobatics, well liked; Eddy Sawyer, aerial, very clever; Lester and Quinn, very good dancers; Mabel Hudson, soprano, well received; The Three Musical Keltous, hit; July and Paka, the Hawaiian Duo, in native songs and dances, novelty; Geo. Yeoman, German comedian, fair; Ferguson and Dupree, in travesty, weak on their opening but closed big with dancing.—**CRYSTAL THEATRE** (Albert Light, mgr. Monday rehearsal 11.)—The Musical Comedy Four featured. Ruth Ames, child, fair; J. T. Leach, slack wire, good; Charles Rose, Hebrew monologue, below the average; The Schult Sisters, singers and dancers, fair; James Newbury, character artist, fair opening number; Harry Hamilton, pleased with illustrated songs.—**THE AVENUE** (Drew & Campbell, mgrs.)—"Briga-diers" doing a good business.—**THE GAY-ETY** (Harry H. Hedges, mgr.)—Harry Bryant's Burlesquers, with Joe Gans, the colored pugilist, as the drawing card, are packing the house.—**NOTE**—Ed. Bellman, the pianist at the Temple Theatre, was recently married to Mrs. Rosalind Ormsby.

LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11.)—The Fay Foster company are amusing the patrons with two laughable burlesques and pleasing musical numbers. In the olio Louie Dacre, monologue, a hit; Bessie Phillips, singer, pleased; Alsac and Lorraine, musical act, excellent; Kresko and Groves, comedians, good.—**BIJOU** (Joe Matland, mgr. Monday rehearsal 2.)—James and Sadie Leonard and Anderson in "Mile. Manhattan," excellent act; Tom Gillen, the; Olga Lorraine, well received; McCane and Grant, comedy acrobats, pleased; Dorothy Dayne, imitations, pleased.—**NOTE**—The Empire Burlesquers played to record breaking business last week at the Metropolitan.

HARRY.

ELKHART, IND.

CRYSTAL (Geo. Laurie, res. mgr. Monday rehearsal 11.)—Johnny Bush, Jr., meets big reception; Henrietta Leicester, well liked; Whately and Bell, act cleverly arranged; Warda, stage too small to produce act properly.—**WICKLEN** (P. S. Thundus, mgr. Monday rehearsal 11.)—Nibbe and Brodenau, cleverly produced Italian sketch far above par; Renz and Pantzer, fair; Francis White, well received; Rees Leroy, good; Kitty Major, neat act.—**NOTES**—Gertie Gardner, who has been singing the picture melodies at the Crystal, has been granted leave of absence due to illness. Henrietta Leicester will hold the boards until Miss Gardner returns.—Carl Daly has returned to Chicago after a two weeks illness to join the clown brigade with Ringlins.—Ernest Albert Contriller, cornet soloist with Luce's Band, is spending his spring vacation in Elkhart, the guest of C. G. Conn.

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ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday re-
hearsal 10). Enoch, the swimmer, strong act;
The Dixie Trio, clever colored singers; Budd Ross
and company, in "Blinky, the Jailbird," good;
Betts Brothers, splendid acrobatic work; Toy and
Toy, entertaining musical team.—RAIATO (F.
W. McConnell, mgr. Monday rehearsal 1:30).—
Epps and Loretta, James Logue, Annie Howard,
Blanche De Cotret, Margaret La Vann and Lottie
Fayette; good bill.—NOTE.—The Sullys, Grace-
lyn Whitehouse and Daniel Sully were guests at
the smoker of the Elmira Press Club April 6.
J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—First week
of Stock, with illustrated songs and motion pic-
tures. Good business.—ACADEMY (J. Cahn,
lessee; Fred, Mason, mgr.).—Advance vaudeville,
including: Henry Lee, very good; Young Brothers,
acrobats, good; Hess Sisters, songs and interna-
tional dances, excellent; Miron M. Gilday and
company, in "Coat of Fire," very good; Radie
Purman, comedienne, fine; The Empire City Quar-

ter, singing comedians, good; Leon Morris' Circus,
amusing.—PLEASANT STREET (D. J. Casey,
mgr.).—Frothingham and Denham, singers
and talkers, very good; Mabel Sylvia, song
and dance artist, pleasing; Porter and Palmer,
songs and dances, fine.—BOSTON (H. R. Benn,
mgr.).—Sylvie Oliver Burlesque and Vaudeville
Show, Bob and Bertha Lloyd, rube sketch, very
good; Anna Ross, songs and dances, excellent;
Camille and Fondler, hand-balancers and contor-
nionists, good; Jennie Smith, vocalist, fine; Fisher
and Ferris, songs and dances, good; May Waldron,
pictured songs, good.—NOTE.—M. R. Sheedy
of Sheedy's in Fall River, Mass., opens a first-
class vaudeville house in New London, Conn.
E. F. RAFFERTY.

FRANKFORD, PA.

EMPIRE (James McKay, mgr. Monday re-
hearsal 10).—Williams Duo, musical, good; Lippin-
cotts, dancing, entertaining; Marsellies, contor-
nionist, good; Bert Howe, well received; Harry
Hanson, blackface magician, funny; Humes and
Lewis, acrobats, pleased; The Great Richards,
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GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res mgr. Monday re-
hearsal 10).—Robert Hilliard and company, "The Man
Who Won the Pool," was the headliner and proved
an excellent sketch; The Kita-Banzai Troupe of
Japs scored a hit; The Three Besses, a charming
musical trio; Redford and Winchester, comedy
jugglers, pleased; Mr. and Mrs. Allison, a laugh
from start; Vernon, the ventriloquist, was good;
The Big City Quartet sang well and had plenty
of excellent comedy.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Monday re-
hearsal 10).—Robert Hilliard and company, "The Man
Who Won the Pool," was the headliner and proved
an excellent sketch; The Kita-Banzai Troupe of
Japs scored a hit; The Three Besses, a charming
musical trio; Redford and Winchester, comedy
jugglers, pleased; Mr. and Mrs. Allison, a laugh
from start; Vernon, the ventriloquist, was good;
The Big City Quartet sang well and had plenty
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HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker,
props.).—Excellent bill headed by Danny Mann
and company; (Clarry and Bates, comedy bicyclists,
clever; Lambert and Williams, very good; De Chai-
val Twins, vocalists, fair; William Schallar, il-
lustrated songs, good.
KAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday re-
hearsal 10).—A good comedy bill headed by
Tom Nawn and company in a capital
sketch; Mr. and Mrs. Jimmie Barry, big
hit; Zuzell and Vernon company, very clever
pantomimists; Emma Francis and her Arab-
ian boys, fine tumbling and dancing; Ben
Welch, monologue, very well received. Others are
Hughes Musical Trio, Murphy and Francis, and
Mile. Nadje.

INDIANAPOLIS, IND.

EMPIRE (Harry Drury, mgr.).—"The Merry-makers" opened a three days' engagement April 5, with a fair show to very big business. "The Thoroughbreds," 11-13.—GAYETY (Edward Shayne, mgr.).—Irwin's "Majestics" to very good business. Robbie's "Knickerbockers" came 11 to complete the week. ED. E. HALEY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Sears, illusions, excellent; the Stadium Trio, Australian gymnasts, Roman ring act, emphatic hit; Fisher and Rosey, comedy bicyclists, scored; James E. McDuff, vocal mimic, pleased; LeWitt and Ashmore, light-applause; McKee and Van, blackface comedians, singers and dancers, fair. BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Ade-lade Herrmann, headliner, entertaining and mystifying; Lee Harrison, very good; Kingsley and Lewis, amusing; Lillian Shaw, hit; Labakans, grotesque comedians, excellent; The Eight Bedouin Arabs, skillful acrobats.—CENTURY (Joe R. Donegan, mgr.).—Bright, tuneful songs and a good looking chorus are the features of the "Avenue Girls."—MAJESTIC (Clint Wilson, mgr.).—"The Golden Crook," to crowded houses, a big hit. FAIRPLAY.

KEOKUK, IA.

LA SALLE.—Rentfrow and Jensen in "The Second Mr. Fiddle," very clever; Billy Durant, musical, big hit; The Derrills, acrobats, fine; Clyde Jewett, instrumentalist, good; Guerdon Colvin, ill. songs, pleased. R. R. R.

LAFAYETTE, IND.

FAMILY (David Maurice, mgr.).—Felix Rice, Murray Simons, Ethel Young, Louis and Chaplin, and Hebard and Washburn. The bill this week is not up to the standard.—NOTES.—Miss Young succeeds Laura M. Dowell as illustrated song soloist, coming from the Crystal Theatre at Frankfort.—The Hoosier Circus at the Coliseum last week did very poor business, yet they put up a good show.—A new theatre called the Majestic will open May 1. This will make two (undevill) theatres, two five-cent theatres and a coliseum and the Grand to furnish amusement for Lafayette. R. LEE CLARK.

LAWRENCE.

COLONIAL (J. Fred Lees, mgr.).—McPhee and Hill, aerial comedy act, good; Adamini and Taylor, street singers and musicians, very good; Middleton, Spellmeyer and company, "A Texas Wooding," pleasing sketch; Foy and Clark, novelty sketch, good; Black and Jones, singers and dancers, very clever; John Hyams and Lella McIntyre, big laughing hit; Genaro's Venetian Gondoliers, excellent.—LYCEUM (Wm. L. Gallagher, mgr.).—Nina Searle's "White Crook Burlesquers," Olio: Houston Sisters, songs and dances, good; Florence Gibbs, illustrated songs, fine; Hamilton and Warren, comedians, big hit; Nina Searle, songs and dances, good. Burlesque, Charles Hamilton, a laughing hit. JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM THEATRE (C. B. Martine, mgr. Sunday rehearsal 10:30).—Colleta Power Co., in "The Poet, The Reporter and Maid," well received; Lyndstrom and Anderson, acrobats, good; Connolly and Kohn, comedians, liberally endorsed; Morgan and Chester, laugh getters; C. B. Martine, ill. songs.—PEOPLE'S THEATRE (Maurice Cunningham, mgr. Sunday rehearsal).—The week's business will go for the benefit of the new Hospital Fund, under the auspices of the Knights of Columbus. The Great Deltas, fair; Jas. Cowley, pleased; Gladys Jackson, as "Sis Hopkins," fair; Madge Delmos, "The Lady in the Air," very mystifying; The Olsons, Sweden, good.—NOTE.—Charles Keane is rushing work on his New Air-Dome Theatre, at Sixth and Shawnee. It will have a seating capacity of 1,500. The opening will be May 5th, and the bookings will be from the Sullivan-Considine circuit. J. E. FAULKNER.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.).—Nichols and Smith, bicyclists, good; Frank Milton and De Long Sisters, musical act, ordinary; Wilson and Rich, blackface, hit; Klein, Ott Brothers and Nicholson, fine musical act; Three Poiriers, acrobats, fine.—LYRIC (F. P. Furlong, mgr.).—Casad and De Verne, comedy musical act; Lew Hopkins, illustrated songs; Lazern and Malvern, magicians, and Kathryn Mayrline, vocalist. JIM.

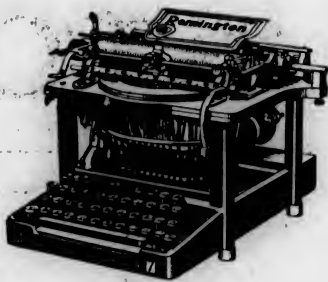
LONDON, CAN.

BENNETT'S (J. H. Alois, res. mgr.).—Norton and Nicholson in "Ella's All Right," got many laughs; Connor and Ralmond, singing and dancing, very much liked; Sam A. Dunn, mimic, very clever; Hawley and O'leary, good; Four Dainty Dancers, liberal applause; Joe Deming, monologue, good; Laveen and Cross, excellent tumbling and balancing act. M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS' (Wm. Reichmann, mgr.).—The Majestic Musical Four are headliners; Lew Sully, the goods; The Apollo Quartet, good; Rome Ferguson, clever comedy act; Innes and Ryan might do better in something else; Charles Sharp, good German monologue; Walter Beemer and girl, good club swingers.—BUCKINGHAM (Whallen & Brothers, mgrs.).—"Colonial Belles" in two musical comedies and clever olio. CHAS. SYLVESTER.

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LOWELL, MASS.

HATHAWAY THEATRE (John I. Shannon, mgr.).—Lee Tung Too, baritone, good; Harry Armstrong and Billie Clark, hit; Daisy Harcourt, good; Carleton Macy, Maud Hill and company, good; Herbert Brooks, good; The Picaro Trio, acrobats, good; Hathaway and Siegel, took well. JOHN J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Mr. and Mrs. Sydney Drew, big hit; Fields and Wooley, an easy second; Meredith Sisters, comedians, scored heavily; Milt Wood, dancer, good; Kelso and Leighton, "The Lady Burglar," well liked; Four Casting Dumbars, clever act; Musical Simpsons, scored.—NOTES.—Milt Wood was obliged to entertain in his street clothes Monday afternoon, his baggage not having arrived.—The "Theatre Comique" opens Saturday, April 13, with moving pictures and illustrated songs. It is an expensive building and unusually attractive and pretty. DAVE CHASE.

MILFORD, MASS.

EMPIRE THEATRE (S. B. Stifter, mgr.).—Eddie Dwyer, singer and dancer, clever; Hall and Pray, musical, fine; Dollie Sharpe, dancer, fine; Brennan and Hart, singing and dancing, hit. CHAS. S. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Mabel McKinley goes much bigger than two years ago; Richard Bubler and company, "The Cracksmen," good dramatic playlet; Nellie Beaumont, working alone in "Ole" in the absence of Arthur Van; Max Tourbillon Troupe, good; Pantzer Trio, excellent contortion work; Ethel MacDonald, good novelty act; Durand Trio, good vocalists. CHAPIN.

MONTREAL, CAN.

SOHMER PARK (Levligne & LaJole, mgrs.).—Mallett, French singer, good; Flood Sisters, equilibrists, good; Bryan and Saville, went big; Laveen and Cross, acrobats, great, the feature; Lavigne's Band closed.—THEATRE ROYAL (H. C. Egerton, mgr.).—Reilly and Woods' Big Show, and it is a big show. Many and rich costumes a feature. The strongest working chorus this season. Pat Reilly is all that is necessary for the comedy. Ole well chosen. Daly, juggler and barrel jumper, good; Cunningham and Coveny, singers and dancers, great; Yale and Rogers, singers, good; Ruth Wright, pictured songs, fine. The feature is Berg's "Six Merry Girls." Clever act. AL. M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—The Three Highlands, singing and dancing, good; Laura Buckley, impersonator, fair; Heath and Walsh, singers, took well; Frank Gray, illustrated songs, good; Bean and Hamilton, barrel jumpers, good applause. GEO. FIFER.

MARION, IND.

CRYSTAL (J. H. Ammon, mgr. Monday rehearsal 10).—Week 1: "Warda," illuminated dances, feature, excellent; Whitley and Bell, comedy, good; Johnnie Busch, Jr., clever Ruth Smith, illustrated songs, never better.—GRAND (H. G. Sommer, Lessee).—Monday rehearsal 10.—Memphis Kennedy, "musical acrobatics," feature, followed closely by Nohlette and Marshall, clean sketch; Ed George, juggler, pleased; Blisset and Scott, dancers, deserve more applause; Pearl Jackson, illustrated songs. L. O. WETZEL.

MARSHALLTOWN, IA.

NEW BIOP (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week 1: Adonia Fabylo, contortionist, excellent; Lola Fawn, songs, hit; Mamie Smith, scored; Grace and Lester Leigh, musical and juggling, good; Arnold and Wiley, fair. KARL J. INGLEDEE.

NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr. Monday rehearsal 9).—Deltorilli and Gilsoud, musical grotesques, clever; Walter Daniels, impersonations, very good; La Vite-Chiaron Trio, acrobats, good entertainers; Melville and Stetson, comedians, very funny; the "5 Majors," four work and one looks wise; Mr. and Mrs. Howard Times, deli and company in "Two Men and a Bottle" are winners in this line of work; Swor Brothers, blackface comedians; The Great Fraudeillas, in heavy weight juggling, have a novel act.—WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—"The 'Old Liffers' Company are here with a very good show.—NOTE.—The Newark Arcade, after being closed for several weeks, has reopened under the management of J. W. Kitchell. Holmes is a new feature. The bill for this week is very good and includes Starr Sisters, songs and dances; Will White, illustrated songs; Musical Coyne; Will Davis, monologue and the Arcade-cope. JOE O'BRYAN.

NEW HAVEN, CONN.

POL'S (A. Z. Poll, prop.; J. Windisch, res. mgr. Monday rehearsal 10).—Ward and Curran in "The Terrible Judge," were immense. Many new features were much enjoyed. May Boley and her Polly girls, entertaining. Alf Grant and Ethel Hoag gave a particularly enjoyable number. Grant had some new talk which caught large favor. The Holdwaters presented some novelties in banjo playing and dancing. Josselin Trio, acrobats, excellent; Donat Bertini and his dogs, good; W. J. O'Hearn and company in "A Romance of Killarney," fair. R. J. TODD.

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NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Bessie Wynn was there with bells on at the opening performance and scored easily; Delaphone, in an opening position, fared badly; Leo Cooper and company (New Acts). The eccentricities of Charles Barry, coupled with the grace of Hulda Halvers, were appreciated; Three Leightons, in a "soft" spot, were generously received; Flood Brothers have freshened their knockabout act; it stands comparison with the best.—GREENWALL (H. Greenwall, mgr.).—Jersey Lillies returned with practically the same offering given earlier this season. The first part could stand considerable shortening. The closing burlesque would be much improved with the supper incident censured, and the cornet story extended. Fannie Vedder is fast rounding into an excellent sourette. Isabel Hurd is at times stilted. Henry Woods is seen to excellent advantage in an original Hebrew creation. Levine and Hurd were accorded a generous reception. Fannie Vedder, assisted by Franklin and Buckley, were favorably received. Geo. X. Wilson consumes too much time, with an otherwise acceptable sketch. Harvey Green, of Woods and Green, uses little or no expression in a conversation act, detracting greatly thereby. Bowen and Lina closed. Next: Rose Hill Folly Co.—NOTE.—An illusion which William Trimble, lobby artist of the Orpheum, New Orleans, has been perfecting for several years, will have its premiere on Monday evening. O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—Kimball and Lewis, contortionists, very good; Bruce and Dagueau, "Red Feather Girls," good novelty; The Phays, "Flamaturgy," monotonous; Wm. H. Van Dorn, mystic crucible, excellent; Berry and Berry, comedy musicians, great laugh; Young American Quintet, songs, good reception; Adele Blood and company, "A Forced Proposal," a laugh; Bessy Sheer, vocalist, excellent; Eddie Mack, dancer, best reception accorded an actor doing a single turn; Edwards Davis, monologue, liberal applause. OGOR.

QUINCY, ILL.

BIJOU THEATRE (Patrick & McConnell).—Dawson and Whitfield, comedians, big hit; Chas. Ward, impersonator, very good; Stemm and LeGrange, musical, good; Rockway and Conway, comedy sketch, very good; Gould Sisters, singing and dancing, good. BUSTER.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 4).—Week 1: Another very good bill. Papinta, the headliner, dancing was marvelous. Alice Davenport and company did in good shape a sketch called "Now"; Charlotte Ravenscroft, the singing violiniste, performed part of the week, but owing to a severe cold was replaced by Marole, a Salt Lake boy, with a new act on the Roman rings; Morrow and Schellberg sang well; The Kialto Comedy Four sang new songs and

showed superb training; Dorothy Kenton with her banjo was pleasing.—LYRIC (Sullivan & Conaldine, lessees; R. A. Grant, mgr. Monday rehearsal 10).—Kurtiss and Busse with well trained dogs; Leon Le Chartiers sang agreeably; Chas. H. Duncan is a jolly singing comedian; Williams and Rose have a fair sketch; Wm. Windom has a very neat monologue which he does very well; Cooombs and Stone play "The Last of the Troupe."—HON TON (J. H. Young, owner and mgr. Monday rehearsal 10).—Week 1: A very good vaudeville bill presented by Manager Young this week.—NOTES.—Miss Ravenscroft, who was on the Orpheum bill, visited relations while here.—Vaughan Clark made his initial appearance at the Orpheum this week under the name of Marode, the Roman ringer. His act is unique and all he needs is a little experience.—The spring Mormon Conference started April 6 and brought many people to town. J. E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Ellsworth and Burt, one continued laugh; Larry Shannon, good; Lockhart Sisters, fine; Burgess, Daniels and Burgess, big hit; Russell and Held, best dancing act seen here in a long time; Mr. and Mrs. Robyns, up to date and popular. CAL COHEN.

SCHEMECTADY, N. Y.

MOHAWK THEATRE (Jos. Weber, mgr.).—Elmore Sisters, very entertaining; The Village Choir, good impression; Banks-Bresla Duo, musical, pleased; Murphy-Whitman company in rural sketch, enjoyed; Bandy and Wilson, dancers, good; Melrose Troupe of acrobats, excellent; Alvin and Kenny, rings, good. MARTEL.

SHENANDOAH, PA.

NEW O'HARA THEATRE (M. J. O'Hara, mgr.).—A week's engagement of vaudeville opened here Monday night under promising circumstances, headed by Chester D'Amon, "The Great White Mystery," assisted by his own company of capable artists. He made an instantaneous hit, and his work is certainly mystifying in every sense of the word. Others are Leo St. Elmo, musical; Ingram and Cronin, singing and dancing; Marshall, the Mystic, with "His Hats"; and Harry Cary and Lydia Cotter. The entire bill is very good, and encores were plentiful. As Miss Cotter is a Shenandoah protege she was extended a vociferous ovation on her first appearance here in public. She is really clever. JACK THURNE.

SHAMOKIN, PA.

FAMILY (W. D. Neilsa, mgr. Monday rehearsal 10).—Princess Chinquilla, assisted by Ed. Newell, very good; Fred and Eva Mozart; The Five Sullys, in "The Fallen Hero," hit; Les La Roses, wire, fair. MILLER.

ST. JOHN, N. B. CAN.

KEITH'S (F. Guy Bradford, res. mgr.).—Earle and Bartlett, sketch, good; Thomas E. Clifford,

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Boston's premier baritone, fine; Walsh and Thorne, "Our Country Neighbors," amusing; Dale and Delmont, comedy musical sketch, first class act; Vaiding and Davis led with fine work on the trapeze and were well received; Percy Harney (local), illustrated songs, good. GORDON.

ST. LOUIS.

GAYETY (O. T. Crawford, mgr.).—With a little added via Phil Sheridan's "City Sports" take possession for a week in a two act burlesque. No company, no matter how good, could do much credit for a mix-up of old ideas, thinly woven around what seems to be a plot.—STANDARD (L. Reichenbach, mgr.).—Nat Carr is the shining star of the "Washington Society Girls." His makeup and style of acting are clean and he carries his part much better than some Jewish comedians who think it essential to resort to disgusting speech or situations. Mr. Carr is prominent in both places.—COLUMBIA (L. Sharp, mgr.).—There is a clever bill here this week. "A Henpecked Hero," a comedy sketch by Edwin Arlen, splendidly supported by Desmond Kelly and Walter R. Seymour; James F. MacDonald offers an attractive monologue and singing act; St. Onge Brothers have a first class bicycle act; Max Edouin and Fred Edwards made the hit; Barry and Woolford pleased the audience; Arthur Stuart and Kelly Sisters, and Mr. and Mrs. John T. Powers are also featured. ED. J. CAIN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Munmer, mgr.). Monday rehearsal 10:30.—Onlaw Trio, good; Elsie Faye and Pierce Boys, well received; Toni Hearn, went big; Hamilton Hill, fair; "Six English Rockers," best act of its kind ever seen here; Ryan and Richfield, scored; Murray and Hill, well received; Cottrell-Powell Troupe, pleased. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Dora Martin, pleasing gymnastics; Davis and Macaulay and company in "A Race for a Wife," bright and breezy; Truly Shattuck, sings sweetly; Frank Bush hands out a good line of stories; Mosher, Houghton and Mosher, wonderful bicycling act; Louise Roffing's monkeys, well trained; Fersch and Russell, novel musical act.—STAR (F. W. Stair, mgr.).—"Bohemians." Andy Lewis gave an excellent performance and business was large all week.—NOTE.—Robert Newman, the clever stage director of Shea's, has been offered the contract of fitting up the stage of the new Gayety Theatre by Weber & Rush.

HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Violet Black and company in "Telka the Half-Breed" won approval; Mr. and Mrs. Harry Thorne, "An Up-town Flat," evoke rounds of laughter; Melville and Higgins, singers and dancers, pleased; Watson and the Morrissey Sisters, singing and dancing, fair; George W. Day, colored comedian, only fair; Welch, Mealey and Montrose, amusing; Wilson Brothers, German entertainers, very good.—LYCEUM.—The "Yankee Doodle Girls" is the attraction for the first half of the week. "The Cherry Blossom" are here for the last half. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Engene Kernan, mgr.).—W. B. Watson's Burlesques. W. B. Watson keeps the audience in one continuous laugh and at the same time he is very "raw" in his talk. Several good musical numbers were rendered by the Millership Sisters, assisted by a handsome chorus of girls who sing well and are elaborately costumed. The olio consists of the Millership Sisters, singers and

dancers, good; Yamamoto Brothers, wire, clever; Gracie and Reynolds, good.—NOTES.—Charles Simpson, formerly at Chase's Theatre, is now carpenter with the "Hullo Bombers."—The Thornton Carnival and Amusement Company opened in Alexandria last Monday for a week's stay and are doing a good business. They have twenty acts and over fifty concessions. They are booked through the South for the coming season.—The Four-Paws and Sells advertising car arrived in Washington last Sunday and has started to bill the town. The show opens in this city April 29 and 30, for two days only.—The Capitol City skating rink closed last Saturday, April 6. Business for the season was fair.—Work on the New Gayety Theatre is progressing fast and it is now reported that the house would be ready to open about the latter part of August. W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Mile. Chester and \$10000 dog, fair; Outh and Fern, fair; Swan and Hamilton would please better did they confine themselves to acrobatic work; Edith Helena, a pleasing singer; Nita Allen and company made a favorable impression; Gaston and Green, singing duo, good; Brindamour, the jail breaker and handcuff king, held his audience spellbound.—NOTES.—Swan and Barnard took part in the musical show of the Naugatuck Elks. In the presence of about fifty spectators Brindamour escaped from one of the cells in the local police station after being securely shackled with handcuffs and leg irons.—Two former variety acts, the Eight Vassar Girls and Augusta Glose, disappointed a packed house by their non-appearance with the "White Chrysanthemum." In which they were heavily billed. GIRARD.

WINNIPEG, MAN.

DOMINION (G. A. & V. C. Kibbold, mgrs. Mon

day rehearsal 10).—Week 1: Three Raschetta Brothers, exceptionally clever display barrel jumping; Mercedes and Cavamoss, songs, good; Wells Brothers, musical, good; J. Dunn, Wilhelm Frances and company, lots of fun in "The Holid Ep"; Warren and Blanchard, comedians, score; Yuma, contortionist, goes big.—HJOU (Nash & Burrows, mgrs. Monday rehearsal 10).—Week 1: McCune and Grant, bar, good; Dorothy Dayne, comedienne, good, voice weak; Capt. Henry, interesting demonstrations wireless telegraphy; Hazel McLasky, song, good; The Four Masons, in "A Country School," lively show but long; James and Sadie Leonard, and Richard Anderson goes big in travesty. S. J. HORTON.

WORCESTER, MASS.

POLIS (J. C. Criddle, mgr. Monday rehearsal 10). Eddie Leonard and company, "The Land of Cotton," heads the bill, big hit; Charlotte Parry, good protean sketch; The Four Singing Colossus, very good; Billy Van, clever; Nora Kelly, good; Chick, fair.—PARK (L. H. Wilton, mgr. Monday rehearsal 10). The Alcazar Beauties, good show. HARLOW L. STEELE.

YONKERS, N. Y.

DORIC THEATRE (Henry Myers, mgr. Monday rehearsal 10:30).—Rice Brothers, comedy bar, pleased; Elmore Kent and her "Jolly Musketiers," high class operatic singing; O. M. Mitchell, ventriloquist, well received; Carter and Waters, in "The Wise Mr. Conn," shared the laughing honors with Hovey and Lee (New Act); Clipper Comedy Four, well liked; Josie Chiffin and Pauline Fielding, comedienne, could do better by changing their act. The scene at the table, intended to amuse, should be omitted. The headliner, Joseph Hart's "Electric Crickets," with Norma Seymour and W. N. Cripps as principals, deserved the applause received. HARRY ELMER.

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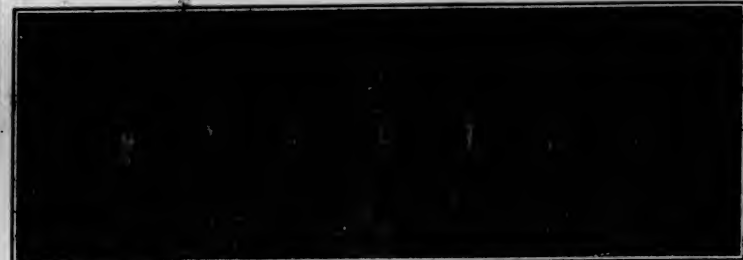
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AMERICA'S GREATEST HOOP JUGGLER

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Would be pleased to hear from Partner, Sketch Team or any Professional Irish Act. I positively MAKE GOOD in music.

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Headed the Empire Show.

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Allowed a 3500-pound automobile filled with passengers to ride over his body without the assistance of an inside block or any other kind of artificial aid.

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Working this season, this summer and next season. No lay off.

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7th Consecutive Season with Hurlig & Seamon's "Bowery Burlesquers."

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All new comedy and new songs.

New cast and new costumes.

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No pilfering now.**MELVILLE and STETSON**IN "PRIMA DONNA AND OMO."
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Gold BrickIN "STOP, LOOK AND LISTEN."
Time all booked on Keith-Proctor and Orpheum
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Apply to THE CHADWICK TRIO.

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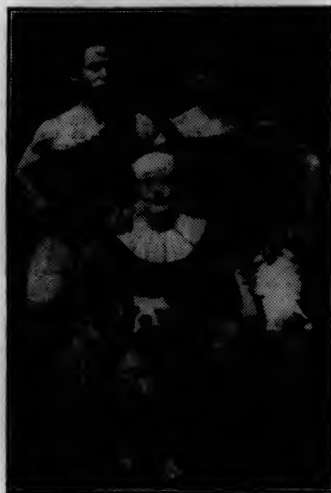
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Producing a one-act farce entitled
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By CHAS. MORWITZ.U O & C
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This week, Bennett's, Ottawa, Canada.

HARRY EARLE
GODFREY and
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Direction JACK LEVY.THE GREAT
KAUFMANN
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624 AMES STREET,
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Cable "Cycloeman,
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many, "Bicycle, Ber-
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Billie Ritchieand his ten English Fantomomists, starring with
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Booked solid by MYERS & KELLER.**Della Faytelle**"THE LITTLE IRISH COLLEEN."
AT LIBERTY for parks next summer.
En route with Bob Mabehester's "Cracker
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Season '07-'08 Principal Boy, Bury Lane
Pantomime.**Waterbury Bros.**
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PRESENTING "HARMONY ISLAND."

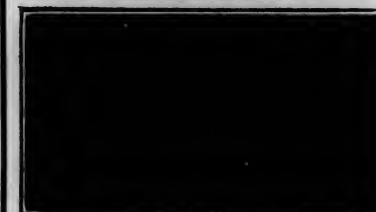
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Now playing Sullivan-Consignee Circuit.
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GRACETHIS LITTLE ACT IS ALL IN RHYME,
COPYRIGHTED AND 'TIS MINE.**MIKE J. KELLY**

Season 1906-07 Co-Star "Ma, Him and I" Co.

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BILLIE REEVES

KARNO CO. AT SHEEDY'S.

At Sheedy's theatre yesterday afternoon
every seat was filled, extra chairs placed in
the boxes, the standing room occupied, money
refused at the ticket office, and before the
curtain rose enough people turned away to
fill any other theatre in town. It was the
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in that evergreen laugh compeller, "A Night
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way superior. We have at last the original
creator of the part of "the man in the box,"
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house" bad boy in the opposite box, and he,
too, introduces many new pleasantries. The
wrestling scene is better than upon previous
presentations and there are so many improve-
ments in the production that it seems almost
a new offering.**THE**
ORIGINAL DRUNK
Week April 15, Empire, Paterson.**IN VAUDEVILLE**
DeVilde & Zelda
Artistic EquilibristsA superb demonstration of equilibrium, with
electrical effects.**SMITH and ARADO**
BOOKED SOLID UNTIL JULY 1ST.
Yes! This act is in One.**BRUNO and RUSSELL**
IN "THE INSURANCE AGENT"
"Are original and clever in a comedy singing
sketch that breaks away from ancient tradition
and wins a good laugh."—N. Y. Evening Telegram.

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ONE-OF-A-KIND

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RICE & PREVOST

IN
"Bumpty Bumps"

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.

Miss Virginia Ainsworth

PRIMA DONNA SOPRANO,
TIVOLI THEATRE, CAPE TOWN, SOUTH AFRICA.

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NO ROUGH OR MOIST WOODEN SHOE DANCING.	C A R T M E L a n d H A R R I S	SOMETHING THEY REMEMBER
NO POPULAR SONGS.		SOMETHING THEY TALK ABOUT.
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NO STEREOTYPED COON SONGS.		SOMETHING ARTISTIC.
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SOMETHING ON THE ORPHEUM CIRCUIT NOW—

Direction GEO. HOMANS

GEO. MOZART

April 1, 1907, Fifteen Weeks, LONDON PAVILION.

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GARDNER AND
MARIE STODDARD
"VAUDEVILLE FRIVOLITIES"
Agent, JACK LEVY.

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NITA ALLEN & CO.

Greatest Novelty Hit of the Season,
"OAR & STATEROOM 1."
By Will M. Cressy.

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Keith Circuit

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"CHRONICLE," PITTSBURG, PA.

"Watson's Burlesquers are at the Academy this week and bid fair to attract a capacity house at every performance. This as an old familiar burlesque troupe and its coming is eagerly looked forward to by Pittsburgh burlesque lovers. Long before 6 o'clock yesterday afternoon every seat in the house was sold and standing room, when the curtain rose, was at a premium. William B. Watson, the clever old 'Billy,' is, of course, the sauce and pepper of the show. Although the owner of one of the best drawing attractions of the burlesque circuits and easily able to send the show out with nothing but his name to insure crowds, Watson works all the time and continues to uphold his reputation won long ago. The chorus is away out of the ordinary. It is composed of pretty girls, who really sing and dance. The principals and a few members of the chorus appear in the vaudeville section and this feature is most entertaining."

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Time all filled until our return to Empire Theatre, London. ADDRESS WESLEY & PINCUS.

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After First Show, Requested by Mr. Keith to Extend Engagement Four Weeks Longer.

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Thousands Turned Away at Every Performance

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All New England Now Singing Vesta Victoria's Songs.

Next Week, (April 15), K.-P. 58th Street, New York

April 22-29, Keith's, Philadelphia

VARIETY

VOL. VI, NO. 6.

APRIL 20, 1907.

PRICE TEN CENTS.



FIGHT STARTS MONDAY

Klaw & Erlanger Fire Their First Vaudeville Bill Against the United Booking Offices

On Monday next at Philadelphia will occur the actual start in the competitive war to be waged against the United Booking Offices by Klaw & Erlanger. It is K. & E.'s first show, and the vaudeville season will continue for six or eight weeks.

The second shot occurs on May 6, when the Lyceum Theatre, Rochester, opens its doors for vaudeville, although it has not Klaw & Erlanger as direct managers. In Rochester, Cook's Opera House, the opposition, will have for the same week as headliner, if nothing prevents, Vesta Victoria.

Further than these two openings, none of consequence is expected before next fall. It was thought at one time that from ten to twenty theatres booked by Klaw & Erlanger for legitimate attractions would give up the summer season to a vaudeville experiment, but this seems to have been cast aside.

An announcement is promised for the coming week of the progress made thus far on the Klaw & Erlanger circuit, with some details of the new theatres to be acquired and added to the circuit, while the plan of organization as laid down by Mr. Erlanger is to be divulged.

The main battle ground is to be New York, Philadelphia, Boston and Chicago. In each of these cities Klaw & Erlanger are estimating that their theatres can stand bills costing from \$5,000 to \$8,000 weekly. They say that the Edwin Forrest Theatre, Philadelphia, and the Auditorium, Chicago, have each a larger capacity than the New York Theatre. Regarding the Chicago house, it is claimed that an admission of 10-20-30 could be charged, and still the capacity would allow of vaudeville of any amount of salary almost to be given at a profit.

Philadelphia, April 19.

Nothing of moment developed in the vaudeville situation here this week, except that it was definitely stated that Klaw & Erlanger would not place vaudeville in the People's Theatre, Kensington mill district, now a popular price house.

The Chestnut Street Opera House opens Monday with the bill printed in VARIETY last Saturday, except that Thompson's Elephants will be substituted for Morris' Ponies.

Mark A. Luescher was in town early this week and stated that there would be no big special feature added. It would surprise no one, however, if K. & E. sprung a surprise, and for this reason have kept the announcement of the initial bill even from the local newspapers.

There is a feeling among those who read the K. & E. opening bill in VARIETY last week that the Philadelphia public will be disappointed when the show is made known. From the spectacular advertising, and Klaw & Erlanger's theatrical standing, a remarkable vaudeville bill was looked for. It is admitted to be a high grade variety show, but the absence of a "sensation" will be commented upon.

Keith's theatre has continued its enormous business, the present week being al-

most a record-breaker for this season of the year, and the management is angling for big business in spite of the opposition next week with the following show: Vesta Victoria, "Stunning Grenadiers," Matzetti troupe of acrobats, Frank Fogarty (all new here), Rice and Prevost, Bert Leslie (in a new act), Willa Holt Wakefield, Watson's Farmyard Circus, Murphy and Francis and several three-a-day numbers.

Both bills are attractive and much interest attaches to the effect of what is really the first competition of vaudeville in Philadelphia.

For the second week of vaudeville commencing April 29 at the Chestnut Street Opera House (K. & E.), it is thought that one or two numbers from the opening show will be retained, probably the Four Mortons anyway, and Adele Ritchie will be the star of that week's show.

Miss Ritchie will have to draw against Vesta Victoria in the Keith house, as the English comedienne is booked for a two weeks' stay here.

The impression is that after the second week Klaw & Erlanger will commence to "feature" their bills by attractions drawn from the legitimate ranks.

The "copy" given to the newspaper for the Sunday advertising of the Chestnut Street is a cleverly designed and executed idea. It consists of a large square, within which is a group of stars, each containing the name of an act. The Four Mortons could be said to be at the top, although from the arrangement no act is exactly "headlined."

Salem, Mass., April 19.

William Morris, of New York, accompanied by George M. Leventritt, his attorney, appeared here in court yesterday to conduct the defense of the Empire City Quartet in injunction proceedings instituted by Weber & Rush to restrain the singers from playing next week at any place other than their theatre in Schenectady. After listening to the argument on both sides, the court refused to grant the injunction. Mr. Goodman, of Boston, appeared on behalf of Weber & Rush.

DIXEY ACCEPTS FOREIGN TIME.

Henry E. Dixey, who was enjoined by Walter N. Lawrence from playing in vaudeville under the management of Percy G. Williams, has accepted the five weeks offered by Alfred Butt, of the Palace, London, and will commence to play in the English hall during May.

Mr. Lawrence furnished the bond of \$5,000 as required by the court's order in the injunction proceedings, and it is understood that Dixey's contract with Lawrence has yet one year to run.

It is reported that Mr. Dixey has about completed arrangements to star next season in "Little Dorrit," the piece which Maude White had some difference over recently. Mr. Dixey will not appear under Mr. Lawrence's management, but will have the direction of a theatrical manager allied with Klaw & Erlanger, the latter firm booking the route.

ELSIE JANIS SEEKS ESCAPE.

No decision had been rendered in the Elsie Janis-Leibler Company injunction up to yesterday. Next week Miss Janis is booked for Percy G. Williams' Colonial Theatre.

It is declared by one in a position to know that Miss Janis will never again appear in this country under the contract held with her by Milton and Sargeant Aborn. Miss Janis characterizes this instrument as an "incubus" and a handicap to her artistic and professional advancement.

On the same authority it is learned that Miss Janis has received an offer from an English manager, supposed to be Geo. Edwards, and should the present case go against her by the courts deciding that she must carry out the letter of the Aborn contract, Miss Janis will leave this country, playing in England until the expiration of that agreement in 1910.

This will be her last resort, and will not be made use of unless every legal effort to escape the Aborn contract fails.

It is further stated that Miss Janis accepted the Williams' vaudeville offer partly to force the issue with the Aborns and whatever the outcome will attempt to have that contract declared void on the ground that it is inequitable.

The young actress is particularly anxious to disavow any intent to cause inconvenience to Leibler & Company, for whom she declares she has the warmest regard.

FORTUNE FOR ELTINGE.

Buffalo, April 19.

Julian Eltinge, the impersonator at Shea's this week, has been informed that a large fortune awaits him in England through the death of a relative. Mr. Eltinge will leave for Europe on May 15 to claim it.

Upon arriving here, Eltinge became dissatisfied with his billing, threatening to throw up the engagement, but was prevailed upon by Manager Shea to play, and now his name shows forth with equal brilliancy in the electric outside the theatre with that of "Bob" Hilliard, the headliner.

MISS FAYE CHANGES BOYS.

When Elsie Faye plays the Novelty, Brooklyn, on April 29, or some other New York theatre if the house closes before that date, Miss Faye will have Bissett and Miller for her dancing boys instead of the Pierce brothers, who first appeared.

TIME FOR NELLA BERGEN.

At any moment Nella Bergen, now with "The Free Lance," desires to play vaudeville, the time is awaiting her, according to W. L. Lykens, the agent. Mr. Lykens expects to book Miss Bergen after her legitimate season closes, provided she is not engaged for the new opera written by Sousa, and which will be produced before the summer sets in.

"ROGERS BROTHERS IN PANAMA."

"The Rogers Brothers in Panama" will be the caption of the piece the German comedians will appear in next season. Aaron Hoffman, in collaboration with an unknown author, is writing the plot, the scenario of which was first submitted to the brothers by Mr. Hoffman.

VESTA VICTORIA ENGAGED.

The announcement of her engagement was authorized this week by Vesta Victoria, the English comedienne. Miss Victoria's fiancé is not an American, but an Englishman, of considerable wealth, slightly over thirty years of age, and holding the rank of Major in the English army. He retired from the army at the solicitation of his mother, and at the present time is in Paris. He is an enthusiastic sportsman, his chief pleasures being auto-mobiling and yachting.

No wedding day has been set. Miss Victoria's future husband would like very much to have the singer abandon the stage, to which she is deeply attached, and when this mooted point has been adjusted, the wedding bells will shortly afterwards ring out.

It is possible that Miss Victoria's fiancé will come over to New York during May, remaining here until she leaves for home on June 15.

STRIKE LEADER COMING OVER.

It is reported on excellent authority that Harry Mountford, the English strike leader, who stands with the English artists much as George Fuller Golden does with the White Rats of America, is positively coming to this country.

Mr. Mountford is of genial presence and engaging personality, a born orator, and almost more American than English in his easy pose and unconventional way, sometimes standing with both hands in his trousers' pockets and a smile all over his face as he reels off eloquent periods. Mountford does a "conversation" with his wife, the little woman who stopped Camille Clifford from appearing at the Tivoli, London, during the strike. It is not yet announced with what booking office Mr. Mountford will close his arrangements, but his coming is assured.

WEBER TAKES NO CHANCES.

Mrs. H. C. DeMille sent an emissary to Joseph M. Weber this week with a proposition to play vaudeville at the music hall this spring, for four weeks, featuring Hilda Spong.

Mrs. DeMille offered to play on a "fifty-fifty" basis, but Weber, who hadn't much faith in the scheme, countered with an offer to lease the house to her for \$3,000 a week or an equal division of the receipts with a guarantee of \$2,000 a week for his share.

MLLE. GENEVE FOR THREE MONTHS.

The English variety paper "The Performer" says in the last issue to reach here that Mlle. Geneve, the celebrated toe dancer now in London, will come over to America late next fall for a stay of three months.

EXIT "PROFESSIONAL COPIES."

A movement is on foot among the music publishers to do away entirely with professional copies. Already one firm has inaugurated the system in an experimental way, and several others have agreed to follow as soon as the efficiency of the system is demonstrated.

BASEBALL To-day, 3:30 P. M.—American League Park, N. Y. Americans vs. Boston.—Advt.

VARIETY

A Variety Paper for Variety People.

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SIME J. SILVERMAN,

Editor and Proprietor.

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Vol. VI.

No. 6.

The opening bill for the Chestnut Street Opera House in Philadelphia for next week, the first vaudeville show to be presented by Klaw & Erlanger as its managers, will be both a surprise and a disappointment to the Philadelphia public. Owing to the prominence of the managers in theatricals a big "feature" was expected. It is an excellent variety show, but what effect it will have upon the K. & E. vaudeville future can not be foreseen. Doubtless the opposition will make whatever capital possible out of the absence of any big "name" act. It is A. L. Erlanger's principle and theory, however, to have his bills evenly balanced, and gradually improve them rather than make a spectacular commencement. It is barely possible that this policy can be maintained. The competition of big shows and big names will oblige K. & E. to keep abreast to attract profitable patronage. The theatrical firm's long list of stars which may be drawn from will likely be tallied back upon ere long.

R. A. Roberts sails for home next Wednesday on the "Oceanic."

Charles Barnold is importing twenty-five monkeys for his animal pantomime.

Mrs. Robert Romola, known professionally as May Williams, died in Davenport, Ia., April 6.

Julius Cahn will put another vaudeville show in Portland next week at the Jefferson Theatre.

The new act of Gus Edwards' Messenger Boys and Girls" will open April 29 around New York.

Carver and Pollard, closing their season to-night with "New York Town," will return to vaudeville.

Lillian Hale in "The Mystic Lamp" plays North Adams, Mass., next week to "break in" the sketch.

Gardner and Stoddard have purchased an automobile, and will go on a touring trip in it after the close of the season.

Louise Montrose has joined Jos. Hart's "Rain-Dears," and will lead the "girl act" when it appears at the Colonial next week.

The Panama Four, a singing quartet, closed the season with "McFadden's Flats" last Saturday, and will appear in vaudeville.

Mildred Howard de Grey, the "barefoot" dancer, is married to a three-time millionaire abroad, and is living in a villa just outside Paris.

The annual benefit for the manager of Keeney's Theatre, Brooklyn, Theodore Menzlik, has been fixed to take place at that house May 6.

Zazelle, of the Zazelle-Vernon Company, lost a diamond pin valued at \$150 at the Fifty-eighth Street house Monday, where the act is playing this week.

Jeanette Dupre, formerly soubrette of the Kohl & Dill Company, is ill in San Francisco. She will start for the East in a few days if sufficiently recovered.

The new play "The Hebrew Detective," in which Harry Fields is to be starred next season by Al H. Woods, was written by Owen Davis, and not Theodore Kremer, as stated.

The Tennis Trio, a novelty act from the West, has been booked for a "tryout" week at the Dorie, Yonkers, commencing April 29. The act is under the management of Jack Levy.

Eddie Keller, of Myers and Keller, sails for a two months' trip in Europe by the Hamburg-American liner Patricia June 15. He will visit London, Paris, Switzerland, Italy and the Low countries.

Nellie Emerson now "The Girl in the Red Mask," with Weber & Rush's "Bon Tons," will join Zara and Stetson next season, the act being changed about and to be called "The Four Zaras."

There will be about 125 foreign acts playing over the time of the United Booking Offices next season. Sixty have already been booked by H. H. Feiber, the United's foreign representative.

Dollie De Shay, of the Atherton Burlesque Company at Lima, O., and Louis Schnlts, treasurer of the Harrison Garden theatre, where the company is playing, were married in Lima on April 9.

Frank Major, head of the English act "5 Majors," before sailing for home Wednesday last, contracted for forty weeks next season, commencing September 2, through the United Booking Offices.

Alburtus the First and Jessie Millar will conclude 53 consecutive weeks' engagement in England June 22 and will sail for New York June 25. They reopen on the Moss & Stoll tour December 9 next.

Maximus the Great, while appearing at Proctor's Newark theatre this week, was presented by the Progress Club of that city with a gold medal. Maximus does a "strong" act, and has changed his offering about since first presenting it in this town.

Several agents have been writing and wiring Lew Fields in a futile endeavor to induce him to play vaudeville this spring. An offer of \$2,500 a week on Monday last did not even make him consider it for a moment.

Fifteen new members were initiated into Denver Lodge, No. 22, T. M. A., April 12. The Rialto Comedy Four, Harry Linton of Linton and Lawrence and Harry Prentice of Prentice Trio were among the number.

Alice Lloyd will sing a new song by American writers next week at Hammerstein's. It is called "Won't You Come and Splash Me?" The lyrics are by Arthur J. Lamb and the music composed by A. Baldwin Sloane.

Louis Kilby, manager of Poli's, Hartford, was in the city for two days this week. Mr. Kilby came on for a piano player. Everyone thought he was on a vacation, something unknown to Mr. Kilby for the past four years.

The Juggling McBanns arrived from Europe on Wednesday, after an absence of a year and nine months abroad. They will probably play a few weeks in America, returning to the Palace in August for an indefinite engagement.

The La Tour Sisters have signed with Wells, Dunn & Harlan's spring and summer company to tour the Jake Wells time in the South. Next season the girls join Ed D. Miner's "Dreamlanders," playing Western burlesque wheel time.

Mr. and Mrs. Leo Carrillo will leave in June for a visit to Los Angeles, where Mr. Carrillo's parents, who have not yet met his wife, reside. Mr. Carrillo was offered fifty-two weeks commencing in September by the United Offices this week.

Lillian Rice and Angie Weimers, graduates of the Ned Wayburn school, had their first stage showing at the Columbia Theatre, Brooklyn, Sunday night, in a "sister" act, and have been booked for immediate time, opening soon in the Trent Theatre, Trenton, N. J.

Chester D'Amon, "The Great White Mystery," will play an engagement at the Girard Avenue Theatre, Philadelphia, after the regular season's close, and will play parks during the summer, having been already pretty well booked up by his manager, Frank Migone.

DeWitt, Burns and Torrence returned to the city last week from a European tour. They opened in London a year ago March, and visited South Africa, playing Belgium, Germany and several other European countries on their way back. They are at the Orpheum, Brooklyn, this week.

Maude Earl, sister of Virginia (although she prefers to be known as herself alone), played her first vaudeville engagement at the Broadway Theatre, Brooklyn, last Sunday night. Miss Earl sang several selections. She leaves shortly to join the Castle Square Opera Company in Boston for the summer.

Lillie Doherty, of the Doherty Sisters, will leave for Europe before May 15. She will work abroad with Maude A. Demorest, who was formerly with May Tully in "Stop, Look and Listen." Miss Doherty will return about August, and resume the vaudeville time on this side with her sister, Anna.

Jack Norworth has purchased a "Thomas Flyer." The machine cost about \$4,000, and the sale was made by "Kid" McCoy, who has a garage on West 43rd street. Mr. McCoy has made several sales to theatrical people, especially vaudevillians, who seem to be the most provident of the two branches with their earnings.

"Capitola" is the name of William Masaud's yacht, which will shortly anchor off the Harlem bank of the North River. Mr. Masaud, who is manager of the Alhambra, claims the boat has everything on Jamaica Bay, its former anchorage. "beaten a mile," and is busily engaged purchasing minor details for a happy summer aboard.

Will Betts, formerly of the Cincinnati Baseball Club, and this season with the Sydney Deane company in vaudeville, will be the pitcher in the contests to be waged on the ball field during the coming summer by Harry Mock's Victoria Baseball Club. Last summer Mr. Betts held an official position on the Victoria Roof and did a little ball slinging for the nine.

William A. Dillon, the singing monologist, plays his first United Booking Offices date week April 29 at the Empire, Paterson. Mr. Dillon is a brother to the famous Dillon Brothers who were responsible for one city becoming known in both hemispheres through writing "Put Me Off at Buffalo." William has a song writing streak also. His latest composition is "Every Little Bit Added to What You Have Got Makes Just a Little Bit More."

One of the Whitlock Sisters, a "sister act," lately arrived in vaudeville, is Mrs. Isabelle Evans, wife of Dr. Paul Evans of Washington. Dr. Evans is the nephew of the American dentist, Thos. Evans, who died in Paris, France, some years ago, leaving an immense fortune to the city of Philadelphia. The Philadelphia authorities afterwards made a settlement with the heirs whereby they were to receive \$800,000, the city to retain the remainder. The executors are still talking about the settlement, and the heirs are longing to see their money.

HYDE & BEHMAN DENY.

Hyde & Behman officially denied this week that there was any possibility of their joining the Western Wheel. Mr. Hyde for the corporation said that they held a ten years' contract with the Columbia Amusement Company, which would be strictly lived up to.

MINER'S SHOWS BREAKING RECORDS.

Miner's "Dreamlanders" played last week at the London to the largest gross business since the opening of that house as a burlesque theatre. Empire houses generally reported exceptionally good business last week, due partly to weather conditions. The "Americans" played in Chicago to \$4,782.

Miner's "Merry Burlesquers" name will be changed next season to "The High Jinks Burlesquers" to avoid the repetition of the word "merry" in the nomenclature of the Wheel. Dave Marion is writing a new piece for the "Dreamlanders." Models of three special sets have already been constructed for the piece and the work has been given out to the scenic studio. "Rose-land," the present burlesque of the Dreamlanders, will be turned over to the "High Jinks" company.

A NEW EASTERN SHOW.

Next season will see a new show on the Eastern Burlesque Wheel belonging to Koenig & Elias, managers of the Casino Theatre, Philadelphia, one of the Eastern's homes in that city.

With the additional houses to be placed on the Eastern Wheel next fall and the filling in of the present open time and half-weeks, a vacancy occurred for one new traveling organization, which was voted to the Philadelphia managers, they not now being represented on the road.

ED F. RUSH GOING TO EUROPE.

On May 14, Ed F. Rush, of Weber & Rush, will leave for Europe to be gone until July 25, when he sails for home.

All alone Mr. Rush will sail and travel over the foreign countries, stopping at Paris after leaving London, where he heads for from New York, and visiting Berlin, Vienna, Budapest, Rome and Naples besides the other noted foreign cities before returning.

The trip is a business one for the manager. His firm has booked several foreign acts for their enterprises next season, and Mr. Rush will inspect them while abroad; also keep on the lookout for other novelties which may be of use to his associates in the Eastern Burlesque Wheel. He is empowered to book on their behalf whatever seems to him desirable, and Mr. Rush expects to secure a few novelties for vaudeville during the time he is away.

Of the acts now engaged by Weber & Rush, three are "girl acts," one composed of Roumanian young women and another is called "The Bronze Statues."

OFFERED GUS HILL \$1,000.

Gus Hill was approached by a vaudeville agent the other day with a suggestion that he play a few vaudeville engagements. Hill laughingly replied that he thought he would accept if he received \$1,000 a week, and when the proposition was accepted Hill sidestepped.

READY TO BUILD IN BROOKLYN.

The architect's plans for the Empire Circuit Company's (Western Burlesque Wheel) new house in Williamsburg, at Broadway and Quincey street, have been delivered and the beginning of work on the structure now waits only their approval by the Empire members who have the matter in charge, according to a statement from the Westerners' headquarters this week.

A corporation entitled "The Brooklyn Empire Theatre Company" has been organized to handle the enterprise, with Harry Martell, president; H. C. Miner, secretary and treasurer, and James Lowry, vice president. The concern is capitalized at \$100,000.

The stock is for the present held by the three officers named above. This arrangement is understood to be merely a temporary one devised to expedite the completion of the house and final disposition of the property will be arranged at the meeting of the Empire Circuit Company in Cincinnati May 1.

CHANGE ROUTE NEXT SEASON.

There may be a change in the local routing of the Eastern Burlesque Wheel's attractions next season. At present the shows come into New York for the first time from Boston, playing at the Murray Hill theatre. After a few weeks' absence they play the Star and Gaiety in Brooklyn, two Hyde & Behman houses.

For the Brooklyn engagement, almost without exception, the companies place "added attractions" in the olio, and the Eastern Wheel before next season will likely have its shows play the Brooklyn houses first, then coming to the Murray Hill in the strengthened condition.

It has not yet been determined whether Fred Irwin, who has had charge of the Murray Hill for the past two or three months, will continue as manager with the reopening of the house next fall or not. Mr. Irwin is a member of the Columbia Amusement Company and not partial to the position, having other business affairs demanding his attention continually, but his associates are insisting in view of the success Mr. Irwin steered the difficult East Side house to, that he remain at the helm.

The trouble in store for Mr. Irwin when he assumed the management of the Murray Hill was appreciated by those interested in the theatre, and it required vigorous measures to reduce the hoodlums who frequented the upper part of the theatre into a state of decency. Mr. Irwin placed them in that condition. Better and larger audiences followed the change.

BOOKING FOR NEXT SEASON.

Among the recent bookings announced by the Empire Circuit through Walter J. Plimmer are the Three Deltons, acrobats, for the "Jolly Grass Widows," Maude Clifton, English character singer, imported for Whallen & Martell; Barlow and Lafferty, now with the Yorke & Adams show, for Dave Kraus, and Ida Gladstone as principal boy for the same manager.

SAME "CENSOR" COMMITTEE.

The same Censor Committee for the Eastern Burlesque Wheel which acted during the present season will continue in that capacity. Its members are Ed. F. Rush, Robert Manchester and Fred Irwin.

EASTERN CIRCUIT'S MEETING.

The annual meeting of the Eastern Circuit Association (Eastern Burlesque Wheel) was held on Wednesday, when the following officers were elected for the ensuing year: Richard Hyde, president and treasurer; Chas. H. Waldron, vice-president, and Henry C. Jacobs, secretary.

The association is distinct from the Columbia Amusement Company, embracing managers of Eastern Wheel theatres only, although a house manager may also operate a road show and still be a member.

READING RETAINED.

It has been decided by the directors of the Columbia Amusement Company that Reading, which closed last week, will reopen next season as an item on the Eastern Burlesque Wheel. It is claimed that the losses by traveling companies in Reading were small. That the house was a loser at all was due to the desertion of Scranton, which flopped over to the Empire Circuit, leaving a three days' layoff. With the opening of the New Columbia Amusement Company house in the latter city, it is believed the two-stand week will be a money-maker.

TOO MUCH JEWELRY.

Philadelphia, April 19.

The "Bon Tons" are "laying off" in Philadelphia this week, giving Frances Clare, the show's soubrette, plenty of time to wonder where the \$500 diamond ring she lost at the Gilmore Theatre, Springfield, last week is resting.

Miss Clare left three diamond rings in her dressing room and upon returning found but two, the most costly one having disappeared. The Springfield police are investigating, having one man under suspicion.

It was only recently that Guy Rawson, the comedian with the show, lost his watch from a dressing room, and before that a diamond ring disappeared from a fateful dressing room while the "Bon Tons" were in Chicago.

Altogether about \$1,200 in jewelry has been stolen this season from members of the company, the major portion of the loss falling upon Miss Clare and Mr. Rawson. They have about decided to hereafter invest their money in real estate, or something difficult to run away with.

Sam Goldie, the manager of the show, suggested that they commence by buying a safe.

CHICAGO OPENING MAY 5.

Chicago, April 19.

The Empire Theatre on Madison street, near Halstead, will positively open May 5, and the first show will be "The Empire Burlesquers." The new Western Burlesque Wheel house is built of steel and will seat 1,450 persons comfortably. An innovation in the construction of the interior is the absence of posts and pillars.

The theatre is owned by several members of the Empire Circuit, who also own the Dewey, Minneapolis, and Star, St. Paul. It is their intention to install a burlesque stock company for the summer under the management of I. H. Herk. William Singer will be the permanent manager of the theatre.

EASTERN MANAGERS SATISFIED.

Chicago, April 19.

Many conflicting statements either denying or affirming the reports that Hyde & Behman will turn their new proposed theatre on West Madison street into a burlesque house playing the Eastern Burlesque Wheel's attractions or will become an ally to the Klaw & Erlanger vaudeville string next season are prevalent with many theories.

If K. & E. secure the house they will have direct opposition in the Haymarket, a Kohl & Castle house, and possibly the Academy of Music, which will be available for variety performances next season, according to previous authentic reports. Both theatres are located within a stone throw of each other. The Hyde & Behman theatre will be only one block west of the Haymarket. It has been said that the west side can support two more vaudeville and burlesque theatres.

If H. & B. open with burlesque, the New Empire, almost across the street, playing the Empire Circuit (Western Burlesque Wheel) shows will have opposition.

In an interview with Al. Reeves, the burlesque manager, in his apartments at the Palmer House, Mr. Reeves said: "Of course it will be a burlesque theatre. It will be a beautiful house, too, similar to the Gayety in Pittsburgh. It will give Chicago three Eastern burlesque theatres, the other two being Euson's and the Trocadero."

"All this talk about opposition is absurd, as we can't call it such. We are in power, we have the name and reputation. The best proof is our tremendous business in such large cities as New York, Chicago, St. Louis, Baltimore, Kansas City, Detroit, Buffalo, Cleveland, New Orleans, Boston and Providence."

"Everybody is satisfied. We have made remarkable strides. Starting with a bunch of theatres left by the Empire Company because they did not want them, we extended our interests rapidly and now own or control many theatres. We built last year, this year and will build some more next year."

"As to consolidating, I want to say right here that there is not enough money in the world to buy us. At a meeting held recently it was decided to carry larger and better companies than ever before. The shows will be more expensive and attractive. We intend to cater to women. The present season has demonstrated that more money can be made with good shows and we are going to have them, don't you forget that."

"Personally, I never knew how good it was to be in the burlesque business until this and last season. The beautiful houses and phenomenal profits are making it a haven of happiness. It is my intention to put out the best show of my life next season. I have already placed orders for the most elaborate scenery and costumes I have ever had. I will carry a chorus of 24 girls. My present season has been the most successful in actual profits during my managerial career and I am positive that others have done as well or even better."

Nonette, the violinist, was to have played at the Colonial this week. She will be at the Orpheum, Brooklyn, next week for her first town showing instead.

LEGISLATORS TRY TO KILL SUNDAY SHOWS

Assemblyman Robinson, of New York City, Introduces Bill Making Sabbath Performances Punishable by Revocation of Theatre's License

There are three bills pending before the Legislature, which will probably not adjourn until the middle of May, that affect New York theatrical managers generally. One is especially important to theatres holding Sunday night concerts.

The other measure is a dangerous one to all the theatrical managerial community and was introduced in the Assembly by Beverly R. Robinson, of New York, "at the request of the Sabbath Society," according to Mr. Robinson, although this does not appear upon the printed copy, which is customary when an Act is drawn up by request.

It has been reported favorably by the Committee on Affairs for Cities, to which it was referred. William Grossman, the New York attorney, argued against the committee's favorable recommendation, contending that the bill imperilled the vested rights of all theatrical managers through the amendment allowing any taxpayer of the city of New York to enter complaint against a manager for the revocation of his theatre license.

The taxpayer is required to furnish an approved bond at an amount to be assessed by a Justice in a court of record to cover possible costs and damages sustained by the manager against whom the suit is instituted.

Mr. Robinson has been busily engaged this session in looking after amusement affairs in New York. Another bill has been introduced by him, backed up by Dr. Wilson S. Chase, the Brooklyn agitator on the Sunday question, Frank Moss, ex-police commissioner of New York, and Supt. McClintock, of the Society for the Prevention of Crime.

Mr. Robinson's second bill is entitled "To amend the penal code relative to Sabbath breaking," and makes it a misdemeanor to give any kind of a performance on a Sunday, including stereopticon, moving pictures and phonographs, and is very sweeping in its language, including, "the giving of any exhibition or rendering of any monologue, dialogue, impersonation or other act or performance on the stage, with or without costuming or change of costuming for which a fee or admission price or a collection is taken."

Every person taking part in the performance, even to the bill poster, is made equally guilty, and a conviction annuls the theatre's license where the performance occurred.

This bill has been referred to the Committee on Codes, which has the following New York and Brooklyn Assemblymen as members: C. F. Murphy (Kings), Geo. Greene (Kings), Thos. Surpless (Kings), F. D. Wells (New York), Leo Prince (New York), Robert Wagner (New York), and A. Horawitz (New York).

The same committee has under consideration a measure fathered by Assemblyman Dr. Gluck, of Brooklyn which aims to amend the similar section of the Penal

Code affected by the Robinson bill. Mr. Gluck, however, seeks to relieve the manager of many of the annoyances he now has in connection with a Sunday show. It does away with the revocation of the license in the event of a conviction, in addition to the other punishment provided by statute for a misdemeanor, and provides instead a fine of \$500 to be given to a public benefit.

Dr. Gluck's bill, if passed, would allow an ordinary variety show to be given on a Sunday without legal interference, the portions of the Code, Section 277, which mentions "comedy, opera, ballet, farce, dramatic performance or the exercise of jugglers, acrobats, club performers or rope dancers," are to be omitted in the new bill.

A strong effort is being made to pass through the Gluck bill before adjournment, but the impression is that neither of the three measures will reach the Governor this session.

"EGGS A LA COHAN-HARRIS."

It's going some when you walk down the alley, and see your name plastered on a billboard next to the picture of a cigar, whether a "fiver" or more, and even your photo with your opinion as to the value of a patent medicine has its recompense in the advertisement, but have you ever had EGGS named after you?

You have not, of course you have not, unless you are Geo. M. Cohan or Sam H. Harris. This egg naming business has the race horse title habit beaten at the quarter, and Mr. Cohan may yet construct a drama about the incident, although in the writing he will be careful as to the quality or brand of eggs he introduces.

"EGGS a la Cohan-Harris" is the way a line on the menu card of the Knickerbocker Hotel reads. Messrs. Cohan and Harris prefer their EGGS shirred, with chicken livers and sausages as ingredients. The headwaiter of the hotel where the actor-author and manager take lunch each day conscientiously carried the "EGG order" to the chef regularly around noon-time until he varied it by shouting down the shaft "EGGS for Cohan and Harris."

Someone connected with the hotel investigated and when the inquiry was over the printer was ordered to place upon the bill-of-fare "EGGS a la Cohan-Harris." While it is a long sentence for the price set opposite, still every waiter in the restaurant has the recipe letter perfect.

It's an awful chance, but still "EGGS a la Cohan-Harris" is going even more than some.

Eugene Dial, of Dial & Armstrong, was taken ill this week and confined home. His partner, P. C. Armstrong, came to town after a long road season, as Mr. Dial was obliged to retire.

SIGNS WITH UNITED.

The H. B. Marinelli Office has signed an agreement with the United Booking Offices, and will represent that agency, together with the Western Vaudeville Association, on the other side.

It is understood that Marinelli will not be the "exclusive" agent, nor will his connection make any difference in the position of H. H. Feiber with the United.

Mr. Feiber will continue to represent the agency abroad as will Mr. Beck's personal representative in Paris and Germany, Mr. Passpart. A. Wollheim, of the Marinelli Agency, who came over here for the purpose of concluding arrangements with either of the circuits, sailed for London on Wednesday.

FISCHER NOT EXCLUSIVE.

Advertisements in foreign papers, and reports arriving here from London regarding the position held by Clifford C. Fischer with the Klaw & Erlanger circuit have been confusing of late. VARIETY carried a denial last week that Mr. Fischer was the sole European representative for K. & E. abroad, but it has since been reported that Mr. Fischer displayed a letter on the other side which, it is claimed, gave him exclusive authority to book.

This is denied by a representative of Klaw & Erlanger, who says any letter Mr. Fischer holds gives him power to negotiate for acts only, and not to close except by cable confirmation.

It is positively stated that Klaw & Erlanger will accept acts from any foreign agent. It was this obstacle which prevented H. B. Marinelli going with the "Syndicate," Marinelli insisting upon the sole representation abroad.

ROCHESTER WILL BUILD.

Rochester, April 19.

The Duffy Syndicate, headed by Walter B. Duffy, which built the National Theatre here, announces that it will erect another, making six altogether in this town.

The new house will be situated on Main street, West, and it is understood will be conducted as one of the Klaw & Erlanger vaudeville chain. Frederick R. Luescher is promoting the deal.

The vaudeville opposition in Rochester will be Cook's Opera House, under the management of J. H. Moore, and booked by the United Booking Offices. Klaw & Erlanger's protection and booking direction through the office of William Morris in New York City is wanted only from that firm.

Mr. Luescher is a brother to Mark A. Luescher, now on K. & E.'s staff.

JULIA SANDERSON PLACED.

A few scattered weeks in vaudeville secured for Julia Sanderson by M. S. Bentham will probably be played by that young woman, but her plans for next season preclude her reappearance in the varieties. Miss Sanderson has been engaged by Charles Frohman for "The Dairy Maid," an English production to be brought over here in the fall.

Julia Ralph, the "baritone" with "Forty-five Minutes from Broadway," is ready to hit vaudeville with a monologue after the close of that show in a few weeks.

LUBELSKI AND HARRIS ADD HOUSES.

Chicago, April 19.

Tony Lubelski and Sam Harris, of San Francisco, who are in the center of a vaudeville argument with the Sullivan-Considine circuit in the West, arrived in the city yesterday. On their way here the managers secured the leases for four houses to be added to their circuit.

On Monday they leave for New York and while there will add their thirty-six houses, it is expected, to the William Morris Office, giving that agent a booking route from coast to coast.

The Empire-Lubelski circuit in the West terminates its booking arrangement with the Sullivan-Considine circuit on April 30.

STEGER BOOKED FOR THREE YEARS.

The isolated instance of an American vaudeville act being booked for three years in advance at home came to light this week through the announcement that Julius Steger in "The Fifth Commandment" had received contracts from the United Booking Offices covering that period of time in the East and West.

E. F. Albee and Martin Beck have taken Mr. Steger under their personal direction. The managers have retained the present company—William H. Pascoe, Helen Mar Wilcox and John Romano.

Mr. Steger said this week regarding the report about town that he, and not Willis Steell wrote the sketch: "The report is correct. I wrote every word of the playlet. It was in my mind for two years. Before producing it I called in Mr. Steell to revise the manuscript, if necessary. What he did was to take out the word 'has' from one sentence. Further than that Mr. Steell did nothing."

LONG VAUDEVILLE RUN.

The feature of the bill this week at the Keith-Proctor 125th Street Theatre, William J. Kelley, formerly the leading man in a Harlem stock company, may continue on at the vaudeville house for two months or more, changing his sketches weekly.

If Manager Rogers concludes at any time that Mr. Kelley's usefulness in his theatre has been exhausted the actor will be shunted to another of the K.-P. circuit, but the present plans are for a run.

The retention of Kelley will not interfere with other prominent bookings made by Mr. Rogers. Karno's "A Night in an English Music Hall" is listed, and will play on the same bill in the future, while other attractions of note have been booked during the Kelley engagement.

RAYMOND AND CAVERLY EXPELLED.

The vaudeville team of Raymond and Caverly has been expelled from membership in the Vaudeville Comedy Club. The team was charged before the club with "unprofessional conduct." It consisted of asking the William Morris Office for a release from a contract for one week, pleading illness, and thereafter playing the same week for a house booked by the United Booking Offices.

UNITED STILL ROUTING.

The managers attached to the United Booking Offices have been busily engaged in routing acts all week, and may continue in that pursuit for some time.

WANT RATS IN LABOR UNION.

A delegation from the American Federation of Labor and Central Federated Union appeared before the White Rats of America at their meeting Thursday with a communication from their respective bodies, calling upon the Rats to make some declaration of principle as to its attitude toward unionized labor in this country.

This is generally understood to be the opening gun in an effort to draw the Rats into some sort of affiliation with the Actors' Union, which holds a charter from the American Federation and is represented in the Central Federated Union.

The move was brought about by the American Federation calling upon the Actors' organization to explain how it happened that the Rats hold a formal agreement with the Variety Artists' Federation. It is denied that the Actors' Union is at all involved in the representations made by the national labor organization, but there seems little doubt but that they were inspired by that body.

The V. A. F. is registered as a labor union, and holds a charter in the British Labor Council. The English federation is closely federated with the American central body, and the contention is made that the V. A. F. had no right to treat with the Rats in a formal agreement of affiliation, since the latter organization has no official existence as a labor body.

The Actors' Union some time since offered a charter to the Rats under its banner, but the tender was not accepted.

ACTORS' UNION ELECTION.

The annual election of officers of Local No. 1, Actors' Union, is scheduled to take place April 26, at headquarters in Union Square. Besides president, vice-president, treasurer and secretary, delegates to the Central Federated Union and delegates to the National convention will be voted for.

The only office in which there seems to be any prospect of a change is that of vice-president, in which, it is said, Ed. Howard will probably replace William Robbins.

The ticket, which will probably go through by acclamation, is: President, Harry DeVoe; vice-president, Ed. Howard; secretary, Lew Morton; treasurer, George Gallott; delegate to the C. F. U., Harry DeVoe, and business manager, James Barry.

MINDIL NOW AN AGENT.

Blanche Sloane, the swinging trapeze performer, has placed the management of her affairs in the hands of Philip K. Mindil and Arthur Levy, with offices in the Knickerbocker Theatre Building. This is the entrance of Mr. Mindil in the agency business.

HOWARD AND BARRISON BOOKED.

Joe Howard and Mabel Barrison, who were thrown out of a legitimate job by the fire in the New York Theatre, which caused the closing of "The Land of Nod," then occupying the house, have been signed in vaudeville for thirty weeks, opening at the Majestic, Chicago, on April 29. William L. Lykens attended to the details.

MARINELLI DENIES.

Paris, April 10.

H. B. Marinelli, the vaudeville agent, makes emphatic denial of the report circulated in the States that the Folies Bergere, Olympia, Printania and Parisiana, the four establishments in the French capital controlled by Paul Ruez, have gone into bankruptcy. Mr. Marinelli declared that besides being the exclusive booking agent for these houses, he was closely connected with the enterprise and was in a position to know the exact condition of their affairs. With full information at his disposal he denied the statement circulated in America.

No official news of the Paul Ruez houses going into bankruptcy has been received on this side, but it is the general understanding over here that the venture is rather pressed for money. When Ruez assumed the leases of the Folies Bergere and Olympia, it is said, he undertook certain money obligations, which he agreed to pay off in five years at the rate of twenty per cent per annum. The first payment was due in March and it is reported was not met. There were conferences among the parties affected and lawyers during that month, but what disposition was made of the matter has not yet been learned.

H. B. Marinelli is understood to be financially interested in the four theatres to the extent of 17,000 francs.

MARINELLI SUES MORRIS.

H. B. Marinelli, the foreign agent, through his attorney, M. Strassman, has brought suit against William Morris, the agent, for the recovery of a balance of \$730, on account of commissions claimed to be due from artists booked through the office of Mr. Marinelli. The plaintiff claims that upon an account stated between them, there was \$1,038 due, and that Mr. Morris has paid only \$308. Suit is brought for the recovery of the balance in the City Court of New York.

COBB LEAVES SHAPIRO.

Will D. Cobb, the song writer, this week purchased a release from the contract held for his services by "Shapiro," the music house.

Mr. Cobb has a new song called "Yip-i-addy-i-aye," which he will publish himself. The lyric writer believes that his ideas regarding song writing are not properly received by music publishers, and that better results will be obtained by him through personal promotion of his own numbers.

Consequently Cobb will not enter into any new business connection.

N. Y. THEATRE BURNS.

A fire starting on the roof of the New York Theatre on Tuesday morning did \$25,000 damage.

The theatre and roller skating rink on the roof have been closed, and will not reopen until the Roof, renamed "Jardin de Paris" (Garden of Paris), opens June 1, under the management of Florence Ziegfeld, Jr.

The theatre will be remodeled and decorated, opening August 27 as "The Palace of Klaw & Erlanger's Advanced Vaudeville."

PUBLISHERS' COMBINATION MANAGER?

Speculation is still rife as to the identity of the man selected by the directors of the newly formed alliance of music publishers for the position of general manager. It seems, however, to be generally conceded that George Freedman, at present in the employ of A. H. Goetting, the largest jobber in the business, is the man decided on for the post. None of the five publishers interested in the combine will admit or deny this report. The new corporation will not begin business until the fall, possibly later.

Immediately on the official confirmation of the report of the new combine's incorporation as announced in VARIETY, Chappell & Co. and Francis, Day & Hunter, two English concerns with American branches, got together for the purpose of similarly fortifying themselves in "the land of the free," and invited a number of others to join them. The only one known to have declined to go into the scheme is Harry Von Tilzer, who prefers to remain "neutral."

It is now stated that Helf & Hager, who have a retail department in Baltimore, also intend to delve further in the retail business.

THOMAS PRESTON BROOKE BANKRUPT.

New Orleans, April 19.

Thomas Preston Brooke, leader of Brooke's Band, and who conducted a "Winter Garden" in this city all winter, has been adjudged bankrupt in the United States Circuit Court. Mr. Brooke's liabilities are \$82,593.91, and assets \$18,864.

All the furnishings and electrical attachments of the Garden have been turned over to his creditors.

Mr. Brooke states that he lost a great deal more money than is scheduled in his petition. Brooke and his band returned to Chicago at the close of the Mardi Gras season.

CUT OUT THAW-WHITE PICTURES.

Toronto, April 19.

The municipal authorities balked this week at the exhibition of the moving pictures of the Thaw-White affair, which were featured with the "Bohemians," at the Star. Inspector Archibald, of the Morality Department, witnessed the first performance, and immediately notified the management that certain scenes in the reel must be eliminated before the exhibition could proceed. His wishes were complied with. The series is manufactured by a Philadelphia firm and has enjoyed a considerable vogue with the burlesque companies.

FORTY-NINTH ANNIVERSARY.

On May 8 will occur the forty-ninth anniversary of the Atlantic Gardens. For forty-nine years without a change the amusement place has been under the same management. Founded by William Kramer, it is now conducted by William Kramer's sons, and the celebration planned for the next anniversary is an elaborate one.

"That" Quartet has engaged for the Hammerstein Roof during the entire season, opening June 3 and closing with the Roof on September 2.

"GETS" BECK FOR SPEEDING.

Last Wednesday evening Martin Beck and E. F. Albee, the managers, started forth in Mr. Beck's automobile for a ride up "the avenue."

Mr. Beck is somewhat careless regarding the speed controller, and this night he and Mr. Albee engaged in earnest conversation regarding the future competition they will endure in vaudeville.

As the men sifted the situation finer and finer, the machine went faster and faster, until, as the "kids" say, "you couldn't count the lamp posts."

Mr. Beck says he had no idea how fast they were moving until a mounted officer at Forty-second street and Fifth avenue informed Beck, who was driving the machine, that he was under arrest for traveling within the city limits at the rate of eighteen miles an hour.

Mr. Albee arose to a point of order at this moment, insisting that Mr. Beck was no "piker" and that the machine was moving along at least forty miles per every sixty minutes.

Even the judge Thursday morning would not decide among the three, and Mr. Beck will have to go before the justices in Special Sessions before his punishment will be known.

BARASSFORD'S AMERICAN REPRESENTATIVES.

Lasky & Rolfe, the vaudeville producers, are understood to be the American representatives of Thomas Barassford, the English manager. Mr. Barassford's London office at 9 Leicester place is the foreign headquarters of the firm also.

"The Black Hussars" of Lasky & Rolfe's are now playing at the Alhambra in Paris, with a thirty-five weeks' tour over the Moss-Stoll English circuit ahead.

Several new acts to be successively produced are under way by the firm, and the presentations will take place after the opening of next season, time having been secured.

The firm's "Immensaphone," formerly an act by itself, will hereafter be the feature of a musical number, surrounded by twelve persons.

UNITED WON'T MOVE.

E. F. Albee has finally set at rest all reports that the United Booking Offices will remove from the St. James Building. "We have taken an entire floor here beginning next month," he said, "and believe we will then have ample room to relieve the present congestion. A special room will be provided for agents and everything will be done to make them comfortable and welcome."

LEASES AUDITORIUM.

Waterbury, April 19.

A Mr. Kruger, of Providence, who it is believed represented Spits & Nathanson, has leased the Auditorium here for a vaudeville house for next season. Spitz & Nathanson, who are the theatrical magnates in Providence, have also leased the Auditorium in Hartford for a similar purpose, and as soon as alterations are completed it will be opened for vaudeville, which will probably be in September.

Hurtig & Seamon will open their vaudeville house in Dayton September 2.

THE ENGLISH IDEA.

All vaudeville in general and American vaudeville in particular has prodded the most conservative of the foreign papers to comment on the variety business.

The London Daily News, formerly noting the English music halls and their bills in a casual way only, was lately moved to print a column article upon the demand for English acts, inaugurated as the News believed by Klaw & Erlanger.

The article printed a list of the prices offered and obtained by artists who will be seen in America next fall, according to the same authority. Among the lot are the following:

Harry Lauder	\$2,500
Gus Elen	1,500
Lockhart's Elephants	1,250
Will Evans	1,250
Harry Tate	1,500
Tom Costello	650
"Eight Lancashire Lads"	750
Claire Romaine	750
Daisy James	500
Rosie Lloyd	500

The News also said that \$3,000 weekly has been offered to Little Tich, very popular just now on the other side. Some years ago he appeared over here, but not at that figure. Harry Randall and Arthur Roberts are others the paper says the managers are after to export, and Mr. and Mrs. Kendal, the legitimates, are included in the "News" list.

The paper states that during the week the article appeared two foreign acts, names not given, were signed for \$2,500 each, and it discovered a French woman, Mlle. Liane d'Eve, playing in Paris, who would receive \$1,000 every Sunday night in America, although no one has been discovered in New York who has heard of the twilight named young woman. Her cognomen has a living picture sound.

The list in the "News" is not accepted seriously here through the apparent discrepancies in the amounts placed opposite certain foreign acts mentioned, and the sum they would receive if they signed.

Rosie Lloyd is a sister of Alice and Marie. She will appear here next fall; likewise Harry Lauder and Gus Elen. Two of Harry Tate's productions are now in the States and doubtless a large number of foreign acts have been booked.

Ada Reeves was close to placing her name on an American contract for the K. & E. firm, but Mr. Erlanger refrained from the salary asked, having seen the comedienne in London, and appraising her worth at his own figure.

In the furore of the present vaudeville discussion abroad, the English people seem to have overlooked Percy G. Williams, to whom as large a salary as any quoted in the paper has been an ordinary occurrence for some time, a fact to which several English artists now at home can testify.

NEW AGENCY PRODUCING.

Max H. Meyers of the American Booking Company is going into the vaudeville producing business as a side line to the agency venture. He is signing people for a new act consisting of a condensed version of "The Telephone Girl," for which he holds the rights for the United States and Canada.

The McNaughtons are playing on Sunday nights in evening dress.

DOUBTING TORONTO.

Toronto, April 19.

A local newspaper printed the other day a story that Klaw & Erlanger intended building a theatre here to cost \$1,500,000.

The newspaper ("Star") said that the new house would be used for K. & E. high-class legitimate attractions, while the Princess Theatre would be added to the K. & E. vaudeville circuit.

The Princess is a Shubert house and the story is so evidently in error that it is believed to be a move to force the new Royal Alexander into a position where it will become available for the "Syndicate." The "\$1,500,000" is what spoiled the story. One hundred and fifty thousand dollars might have passed.

USE HOME MATERIAL ONLY.

Local No. 6, the Philadelphia branch of the Actors' Union, has entered into an agreement with Manager Jordon, of Keith's Theatre, Philadelphia, in which the latter engages to prevent all acts from other cities playing club dates during their Philadelphia engagements under pain of cancellation.

The Philadelphia unionists declare that they have built up and developed a system of club bookings in their town and propose to keep them clear for the benefit of local artists.

Another agreement operates between the local and the agents of the city whereby the union undertakes to enforce the carrying out of all contracts signed by its members, and the agents promise to perform the same service on their own part. The agreement was signed by the agents individually.

The Philadelphia local has recently started a crusade against the employment of children under age in the various music halls and museums in their home city. The first prosecution was directed against a museum in Philadelphia, where the manager was placed under bonds after arrest for engaging "The Four Dancing Belles," a quartet of girls, the eldest of whom was twelve years, according to the evidence, and the youngest seven. Other prosecutions are contemplated in the near future.

BOSTOCK FOUND HIS "MONK."

"Consul," Bostock's educated chimpanzee, which recently died in Paris, has at last found its way into the Museum of Natural History, where it was sent as a gift by Mr. Bostock. The trainer had the body stuffed and set up in Paris, but in shipping it to the Museum from the other side neglected to pay the duty. It was held at the Government stores and auctioned off to a Sixth avenue saloonkeeper.

Failing to receive acknowledgment from the Museum people Bostock investigated and the "monk" was found sitting over the mirrors in the liquor dispensary on Sixth avenue and 4th street. It was bought back for \$58 and set up in the museum. In life "Consul" is said to have been insured for \$100,000.

Lillian Doreen, the English singer, lost her prompter last Sunday through illness, and was obliged to commit the chorus of a song she was singing to memory, which Miss Doreen did in her dressing room before going on the stage.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Brooklyn, April 17.

Editor VARIETY:

In Rush's review of "Out All Night" under New Acts last week he mentioned a resemblance to Mr. and Mrs. Gene Hughes' sketch "Suppressing the Press." The same thing happened in Worcester, Mass., and it has been remarked by several artists with whom we have lately played.

In justice to myself I wish to state that I first played "Out All Night" at the Gotham Theatre, Brooklyn, over four years ago under the title of "Raising the Wind." "Suppressing the Press" is only a year old—or less.

I write this to let Mr. Hughes and the public know that I have in no way copied from the successful sketch "Suppressing the Press," which I have never had the pleasure of seeing.

J. K. Hutchinson.

Gotham Theatre, Brooklyn, April 17, 1907.

Providence, R. I., April 17, 1907.

Editor VARIETY:

Will you kindly warn artists who may play Harlem Sunday and leave the same night from the 125th street station of the N. Y. C. to either carry a club or a gun, and see that their baggage is actually loaded on to the midnight train. Otherwise they will not open with either wardrobe or scenery. My trunks were checked and on the trucks up on the platform last Sunday. But they were not put on the train, and were not delivered to me at Keith's, Providence, until 2:50 P. M. As we were on at 3:07, of course it was a case of street clothes and some temper.

The Americus Comedy Four warned me that they were treated the same way by the N. Y., N. H. & H. R. R. on a previous occasion. It must be a standing joke with the baggage man at 125th street.

For my part I shall consult the Vaudeville Comedy Club's attorney next week when in New York and make a test case to see if we cannot compel the R. R. to put our baggage on the train the tickets are sold for.

Howard Truesdell,

Of Mr. and Mrs. Truesdell and Company.

Boston, April 16.

Editor VARIETY:

Will you kindly state the "baggage smasher" on the Boston & Albany R. R. must be in league with the "trunk smashers' union," for every week somebody's baggage is reported "busted." They tell me here at Keith's that there isn't a week passes that some one hasn't a piece of baggage damaged. This week we get it in having one end of a new crate demolished. And there seems to be no redress. The law is a slow course; they have the best of it and they know it.

Geo. E. Murphy,

Of Murphy, Whitman & Co.

Davenport, Ia., April 14.

Editor VARIETY:

I've been having trouble with another blackface act, Herbert and Willing. The gags are a lot of old ones and do not belong to me, but I and my former partner, Verner Phelps, did the act seven years ago. I fixed up the stuff with a lot of original get back matter and an expression "Ah! Man!" which is a scream every place I've ever played. It is original with me. I split with Phelps and Willing worked with me for awhile doing the straight in the act. He and I split and he joined his old partner, Herbert. They took the act, word for word, and are using my expressions.

They also have the nerve to bill themselves as "Ah! Man!" Not satisfied with that, they are telling artists that I stole the act from them. My other partner, Phelps and myself, six years ago played the act in all the best houses in the country. We followed them and they were doing an altogether different act.

These assertions I can prove by John and Harry Dillon, John Healy, Billy S. Clifford, Maud Huth, Midgley and Carlisle, James Richmond Glenroy, Billie Link, Charles Case and 100 others. They will say that I originated the expression "Ah! Man!" I wish to state that I used the expression in the Southwest and Texas in concert halls before Herbert and Willing were in the business.

It seems like a shame for one of my old schoolmates to try to take the bread and butter out of my mouth. It is an absolute fact that I went to school with Willing. He claims that I got the expression in Louisville, our home town. I haven't been in Louisville to amount to anything since 1890. It is bad enough for strangers to take one's living, much less his schoolmates.

H. B. Campbell,
Of Campbell and Copeland.

Ann Arbor, Mich., April 15, 1907.

Editor VARIETY:

I wish you would publish that it has been reported Ann Arbor, being a College town, artists are handled roughly by the "Rah-Rahs." Such is not the case. When a good act comes on it receives five to six curtain calls. The boys treat every artist with respect. My audience is not composed wholly of students, but contains also the very best people in the town. Where the report comes from I can readily understand. I have had to close one to two acts and sometimes three on a Monday night opening and they probably circulated the story.

J. E. Rosenberg,
Mgr. Bijou Theatre.

Brooklyn, N. Y., April 16.

Editor VARIETY:

We call your attention to a copy of our title, "The Pan-American Four," by another act, which I understand has been trying to secure work in New York, while we have been in the West.

Pan-American Four.

AS LONDON SEES IT.

By C. C. BARTHAM,
Variety's London Office, 40 Lisle St., W.

London, April 10.

A dramatic actor in last week's "Stage" haughtily writes of "Europe and the three less important continents." Europe is quite the smallest of all the continents, but littleness is always assertive. A debating club might easily prove that Asia was the most important continent, since it gave the world its religion, which preachers rank the most important thing. As to poor America, at which the shot is evidently aimed, one can only console himself by going up to the Zoo and punching the American eagle till it screams.

Seriously, though, America is fast becoming the most important snow country in the world. Just look at that list of 181 places booked by the United and Western Offices, and that is only a starter. Then look at the salaries. Here is one London act getting twelve and one-half times the "turn money" it gets in this clique-ruled tight-fisted town. Only getting what it is worth in America at that. Well, the news that gold has been discovered in

teach them to know their place, is now all spoiled by the big boom for English talent that is at its height in America. The startled managers are discovering that talent will get out ere it stands any more "monkeydoodling." The fact that the American continent has over one hundred million English speaking people is just beginning to dawn on them, and is a disturbing feature.

Another London manager, you can guess his name if you put on your guessing caps, gave this oracular utterance:

"The American managers are behaving like lunatics. They are paying salaries far beyond the desserts of individual artists. To people whom we are paying at the rate of \$50 and \$100 a week they are offering \$400 or \$500." A cabled statement from Mr. Klaw says:

"It is quite true we are going into vaudeville rather extensively. Our main business, nevertheless, will remain straight drama. Of course, we are after the best talent wherever we can find it. We have no English house, and do not contemplate controlling the London Coliseum." Mr. Klaw is credited with another cable concerning press exaggerations, a pointed three-word comment, "One huge joke."

Clifford C. Fischer, the American and Continental variety agent, representing Klaw & Erlanger, spoke thus:

"You can take it from me that all these stories about fabulous salaries are quite erroneous. I have engaged Harry Lauder, Gus Elen and other 'stars' at salaries not one whit higher than I should have paid them a year or even two years ago. Naturally in a confidential business of this nature I am not at liberty to disclose the salaries that are being paid to artists such as these; but dismiss from your mind all stories of salaries increased four or fivefold."

"Expert" George Foster, as he calls himself, because he knows more than mere agents, is plugging the game along and talks in another strain. "They want English stars at any price," says he. "I am asked to engage them at all cost. Salary is no object. Harry Lauder is to have \$2,500 a week. A friend of mine declares that Lauder will be offered \$5,000 a week before the engagement is over. There are thousands of Scotchmen in New York, and they will support him to a man." In this connection the latest jocular statement is that Americans may not see Mr. Lauder, after all, as the Scotchmen of New York will corner the capacity and buy up all the reserved seats for his short stay of five weeks.

Foster is negotiating with Robey, it is believed, unsuccessfully, while it is also said Harry Randall will not come. Harry Fragon is coquetting with the situation, and smiles as he talks of \$2,500 offers. Foster made Little Tich a phenomenal offer, but so far he has refused it. He sums up the situation by saying: "There are a number of agents of Klaw & Erlanger in this country at present, and they will engage every one they can. Get the biggest that can be found," is what they tell me. "Money is nothing." It has all occurred in the last few days, since the formation of the Klaw-Erlanger com-

bine. Artists have visited America regularly in the past, but this is a different matter. They will now go in shoals."

Marie Lloyd says concerning her remuneration:

"It is true that my salary will be very, very large, but I do not wish to say how much." She added: "It is about time that we had our turn. American artists have been coming over here in hundreds, while only a few English artists have gone to America. Even then the English artists were not too well treated. Now everything is changed. From what I hear nearly everyone seems to be going over. No, I am not going to stay there. I want to see Regent street now and then. This will be my fourth visit to the United States."

It is said Gus Elen, whom you will see in the early fall, contemplates the possibility of seeing a great deal of America, should his efforts to please meet with your approbation. He is a warm favorite here, and one of our most finished exponents of the London coster. When you see Elen you will see one of the firmest and manliest spirits in the late great music hall strike; a man who never faltered for a moment, and who knew no variableness or even the shadow of turning. You always knew just where he stood, and the moral influence of his example was of the greatest value. Very nice fellow is Gus, as well as an artist to the finger tips.

All the agents are hot after Little Tich, on the theory that like the scornful maiden who turns down a matrimonial offer, he will finally give in if followed up with stubborn enough persistence. His flirtations are interesting, and there is a story that he has refused three thousand plunkers a week. He is getting offers from both sides. Little Tich had some experience with an uncertain order of American management some years ago, and ought to consign the matter to the "by-gones and dog-gones," as men and methods have changed, and his immense success would be a foregone conclusion. He is every way a fine fellow, and is very quick to reach the public heart, though he has a long memory. One interesting point is that no possible money will induce him to play the Berlin Wintergarten, where the continental steal on his act was fixed up.

One suave London manager says that between the real salary of the artist and that given to the public there is, in Scriptural phrase, "a great gulf fixed." He adds that many artists would like to bridge that gulf. He says one "bright particular star," the idol of the Londoners, will get as much as \$350 a week in 1916, if he is good.

Harry Lauder's saving sense of humor helps him out. With a broad Scottish smile he says: "No one knows exactly how much I am getting. It has been kept secret all the time, and when anyone has come up to me and said, 'I believe, Mr. Lauder, that you are to be paid \$2,500 a week?' I have always said 'yes.'"

"My questioner goes away satisfied, but he doesn't think that my reply 'yes' was an expression indicating that I agreed with him that he 'believed' I was earning \$2,500 a week. I have never told any-

body how much salary I am going to get."

Walter Gibbons, who will soon have ten halls in London, and is an enterprising fellow, considers the rise in artists' salaries in America as just a "boom." We are pleased to know his present high opinion of the honor of the artist, for he says: "None of the artists who have accepted engagements will break their contracts with us."

Alfred J. Borie, of the New York "Clipper," was here, but has returned home. The well-known theatrical editor seems to think there will be some real fun, telling the Londoners that there are "millions" behind the present struggle.

"The Performer" to-morrow (April 11) will have a very clever cartoon, underlined "An Unexpected Competitor." A big ship lettered AMERICA is lying in the slip, and all the stars are hustling on board. You see quaintly smiling Harry Lauder hustling up the gang-plank, while away in the rear of the procession some one is holding high the dummy statue of a poseuse, presumably fair La Milo. Standing all by himself with his arms



MARIE LLOYD.

Idolized by the English Music Hall artists, and the biggest favorite with the public on the London stage. Miss Lloyd will appear in New York next October. Her sister Alice is now here.

New York is making a rush to the mining camp, and people are stepping all over one another in their hurry to get into the agents' offices. Luckily, with all your summer work starting in, you can absorb a lot of people just now without any overflowing, as the sea drinks up the rivers.

The London managers fully realize that they will receive a little the worst of it in the arbitration now pending. So just to get even on the saucy boys who got up the strike they decided to bring salaries down with a rush when the arbitration was over, while to show their contempt of New York judgment, they would not increase the salaries of those who had made American successes.

Burns tells us how the best laid schemes of mice and men go wrong, and the plan to trim down the rebellious artists and



GEORGE ROBEY.

An English Music Hall artist American vaudeville managers are seeking with offers of large salary to play on this side. Mr. Robey has steadfastly declined all overtures in the past, and up to date.

folded and his back to the boat and the swiftly vanishing artists stands a great London manager, in all the official state of high hat and evening dress. On his haughty face we can trace a Napoleonic scowl, something like the baffled expression of a stage villain foiled. It's a cartoon that ought to make a hit with the dominating managers themselves. "The Performer's" "Leo Carillo" is Doran, an expert bar performer, who does the long somersault over the middle and all that sort of stuff, and who discovered a curious facility with the pencil during the strike, when his vivid pictures of valiant artists having pugilistic knockouts with managers gave great amusement to all. Now that the war is over he is drawing the modern manager in his more true and dignified style, though sometimes he gives him cigars and diamonds of quite impossible size.

CIRCUS NEWS.

According to a circular letter issued by the Barnum & Bailey directorate, there has been some rather coarse work in the bookkeeping department of the Big Show. When James A. Bailey died the board of directors was reorganized and following the change the accounts were turned over to Haskin & Sells, auditors, of London. They showed that in addition to a deficit of \$97,000, a mistake in the report of 1906 placed the profits for last year at \$106,000 instead of \$9,500, the net gain. Both of these items went to decrease the surplus. In 1903, 1904 and 1905 the corporation paid dividends of 10, 6 and 7½ per cent., respectively. The actual net receipts for that period were \$216,000, whereas dividend payments amounted to \$313,000. Hence the deficit. While the profit last season given out by the show was considered small, attributed to the disastrous closing weeks when the circus played South, encountering unfavorable weather conditions, the corrected statement that less than \$10,000 was realized during the entire season will be surprising.

There is considerable talk in London, according to reports from there, pointing to a demand for an investigation of the conducting of the auditing department of the Barnum & Bailey corporation. Commenting on the last Barnum & Bailey circular the London "Financial News" ends a long article as follows:

"The position is eminently unsatisfactory and the shareholders should insist on the publication of the fullest possible particulars as to how such an extraordinary system of accounting should have been adopted and followed year after year. That they lived in a fool's paradise for the period appears to be only too certain; but that is no reason why, having discovered the fact, they should not probe as deeply as possible into the recent history of the undertaking, so as to ascertain for whose benefit they were so systematically befooled."

Another item which the English stockholders seem to be in the dark about is the \$150,000 paid during the year past to Mrs. James A. Bailey, and which went to shrink the profits of the corporation.

Jay Rial is special press representative for the Adam Forepaugh and Sells Brothers' shows, which open at Columbus, O., April 20, under canvas.

James J. Brady and Guy F. Steeley are the General Press representatives for the Ringlings' shows. The abundance of literature circulated throughout Chicago is an evidence of their energy.

Lancaster, Howard and Lancaster joined the Forepaugh-Sells show Monday. This makes their fifth season with the same organization.

"Pawnee Bill's Historic Wild West and Great Far East" opened its season in Nashville, Tenn., April 17. The show has departed in many ways from the old tented show routine. Edward Arlington is the best-known of a number of new-comers to the executive staff of the organization, assuming the position of general agent. "The Great Train Robbery" is the feature. It is the spectacular drama conceived by Arthur Voegtlin, of the New

York Hippodrome, and which made a successful inaugural in "Luna Park," Coney Island, New York City, last Summer. Other departments of the show are more comprehensive than Pawnee Bill has ever before attempted. The Pawnee Bill show passed the Winter in Cumberland Park, Nashville, Tenn. Its newly opened general headquarters are in the Knickerbocker Theatre Building, New York City. Its season's route may extend as far West as San Francisco. W. C. Thompson is the general press representative. Mr. Thompson formerly occupied the same position with the Thompson & Dundy enterprises.

The Kitamura Troupe of Japanese acrobats will travel with the Buffalo Bill show this season, having played their last vaudeville engagement prior to the opening.

Albert Crandall, who was incapacitated while touring with the Ringling show last season, has entirely recovered, and has signed for the coming summer with the Sells-Forepaugh show.

Mrs. Webb, wife of Horace Webb, will not travel with the Hagenbeck-Wallace show this season for which she was engaged. It will require the summer for Mrs. Webb to recover from injuries sustained in their gymnasium at Fulton, N. Y. Mr. Webb will join the circus at its opening.

D'Alma's Trained Animal Show opens at Corona, L. I., April 25. It remains there two days. Features with the show are a "loop-the-loop" automobile with a monkey, Lottie and her menage act, a troupe of baby elephants (including "Fargo, smallest elephant on earth"), trained dogs, Billy "the talking pony," a 37-pound pony and a high diving contest between monkey and pony. Two shows at 2 and 8 and a street parade are given.

George O. Starr has the European continental rights to "Fighting the Flames" and is organizing an English corporation to finance the building and operation of a series of these spectacles.

Gil Robinson leaves town to-day for Cincinnati, where he will be present at the opening of the John Robinson circus Monday. He will move up to Peru, Ind., in time to witness the opening of the Wallace-Hagenbeck outfit there Saturday, returning to the city early the following week.

The Ringling Brothers' circus goes to St. Louis April 29, opening at Hanlon's Park. Pawnee Bill's Wild West follows them on May 5.

Robinson's Circus inaugurates its eighty-fourth year Monday at Cincinnati, with the following performers: The Hollowsays, the Hollands, the Duttons, Winnie Van, and a Parisian act of fifteen young women from the Paris Hippodrome, Mlle. Jordan, high-school rider and side-saddle expert, Abe Johnson and mule, Besping and Farmer mule and carriage act, Dentola Sisters, "The Whirling Butterflies," the

Tossing Lavolians, Marvelous Melville, the Davolian Brothers, Capt. J. C. King, Capt. French, Chief High Eagle, the Killian Family, the Schroder Sisters, the Leffells, casting act, the Duttonians, high wire, and Geneva Morgan Ettino.

The big giraffe owned by Ringling Brothers died in the animal hospital at the Coliseum, Chicago, last week. The animal broke its leg and fever is said to have caused death. The remaining giraffe is nearly twenty feet tall. Business at the Coliseum is large and the engagement this year will surpass all previous ones in receipts.

The Puablonne circus, touring Cuba, is in process of reorganization. The tent show is about to take to the wild-cat provinces away from the larger railroad lines, and is lightening itself for the siege of jungle travel. This is witnessed by the arrival in the States this week of Barlow's elephant troupe, which has been with the show twenty-six weeks; the Three Humans and Wilkes Lloyd's horses.

Contrary to recent reports there will be three Gentry shows instead of two. The original Gentry Shows, No. 1 and No. 2, are under the management of Ike Speer, being owned by William Savage, the Indianapolis Stock Farm owner, who also owns Cresceus, Dan Patch and Directum, three world famous harness stars. The third show will be called "Gentry's Famous Shows" being under the management of J. B. Austin and owned by J. W. Gentry, who has not been in the original Gentry firm for three years.

The first advertising car of the Forepaugh-Sells Show, with thirty-three men under the charge of Harry B. Graham, arrived in Philadelphia last Sunday and already the show's paper is being put up on all sides of the town. Cars No. 2 and No. 3 will follow one week apart, and 56,000 sheets of paper will be used in Philadelphia, while \$3,500 will be spent with the newspapers. The show opens its season at Columbus, Ohio, April 22, the new title being "The Great Adam Forepaugh and Sells Brothers' Biggest Show on Earth." It is said that \$200,000 has been spent in making it practically a new show. The "Fighting the Flames" spectacle will be the feature. The show plays Philadelphia week of May 6 and then plays Atlantic City for one week. Charles C. Wilson, railroad contractor, and Samuel McCracken, contracting agent, have been in Philadelphia all week.

Tom Hargraves' Circus, now in winter quarters at Chester, Pa., opens the season at Chester to-day.

Walter Main's Show opens its season April 27, at Geneva.

Andy Mackay's "Big European Circus" will play around and in the vicinity of Chicago for two months commencing this week. Hugh Coyle, the manager of the show, will donate forty per cent. of the gross receipts toward the establishment and maintenance of a fund

to be known as "Chicago's Permanent Dependent Children's Fund." Its purpose is to furnish amusement to the charity children of Chicago. The Chicago "Journal" is supporting the cause.

Lowery Bros.' New Olympia Shows will open its road season at Shenandoah, Pa., Monday. G. A. Michaels, of Philadelphia, will be in charge of the advance work.

The Buffalo Bill Wild West, opening at Madison Square Garden Tuesday night, April 23, will have 100 horses, and all will cavort around an arena for the first time, excepting the evening previous, when a dress rehearsal will be held. The effect of the lights and music upon the "green" stock will be noted with interest and some trepidation by the working force of the show within reach of their heels.

The press department of the Barnum-Bailey show last Saturday "pulled off" a publicity-seeking scheme with its clowns, which brought forth comment in the dailies not relished by the funny men. A large auto carried the entire force of clowns to the Consolidated Stock Exchange on lower Broadway, where they disembarked. All excepting Steve Miacio and Bell, of Bell and Henry, proceeded to the gallery, but these two marched in the pit to be marched out again almost immediately after some rough handling by the brokers who did not consider the intrusion comical.

"The Big Show" closes at the Garden to-night, and most of the people will immediately start for Reading, Pa., where the circus plays Monday and Tuesday. Some of the performers will go by regular train to-morrow.

Walter K. Hill, who has charge of the Buffalo Bill press department, is speaking in the Indian language since associating with the red men of the show. Last Sunday, Mr. Hill met a delegation of "he's" and "she's" at Weehawken. Since then he has had to even engage an interpreter when talking to himself.

Tuesday was "Orphan Day" at the Garden. About 8,000 parentless children were admitted free, and the ticket speculators in front of the house took occasion to display their sympathy by furnishing each child with candy, popcorn and peanuts, having a large loaded wagon standing conveniently by to hold the supply which gradually faded away.

Eddie Silbon, the leading member of the Silbon-Siegrist aerial act with the Barnum & Bailey circus, was taken ill last week and forced to retire temporarily from the show. The troupe played one man short. Another temporary retirement was that of Dallis Julian, one of the jockey riders with the show and wife of Fred Ledgett, who was taken sick. The Tekla-Wahlund troupe is scheduled to leave the show at the end of its New York engagement.

Pawnee Bill's Wild West opened Wednesday at Memphis, Tenn. Tuesday night a big torchlight procession was held and a \$5,000 fireworks display was given.

SUMMER PARKS

It is estimated that over \$1,000,000 is spent each summer by fairs throughout the country on open-air attractions, and this vast amount of money has led to speculation regarding the future of the booking system under which acts are contracted for during the annual state or county events. Some agents agree to deliver a show for a certain figure, and virtually by reason of this agreement "buy" their acts for the date, "selling" them to the fair people. It allows of more profit in this style of doing business than the customary commission would amount to, and in some instances open competition between agents is barred through the acknowledged preference extended to certain agents. How this "preference" is obtained and held is not a mystery; neither is it a secret that many fairs are paying \$1,000 for a \$400 show, and there have been instances known where a fair secretary threw out a bill offered his association for \$900, which would cost \$1,500, in the vaudeville season, to accept an inferior assortment submitted by another agent, which netted the favored one \$550 profit on the week, while the honest bid would have given the honest agent about his commission only.

Philip K. Mindil, the publicity promoter, will have charge of the press departments this coming summer of Geo. C. Tilyou's places of amusement at Coney Island, Rockaway and Bridgeport. Mr. Mindil mentioned this week a scheme developed by Mr. Tilyou the past winter to attract increasing patronage to his resorts, which it will undoubtedly do, and bring strong opposition to various other resorts; also a steamship line. An arrangement has been entered into with a transportation company whereby their boats will run from Yonkers on the Hudson to Rockaway by the way of Coney Island, landing in front of Tilyou's "Steeplechase" there, a "stop-over" ticket being issued to the passengers, who may continue on to Rockaway on any succeeding boat. It is the first time this will be attempted, and is expected to prove an attractive inducement to women and children wishing a long sail, with the privilege of visiting both summer places in one day. In due course of time, the departure will be given plenty of publicity in the daily press. All of the Tilyou's enterprises have been remodeled, and are fitted up for the opening.

A theatre seating 1,500 people will be built at Elkdale Park, Selma, Ala., for this summer. Work of construction is being pushed rapidly. The park will be managed by Sam Whittaker, formerly of "Coney Island," New York, and "White City," Chicago. Mr. Whittaker says the park will be an ideal resort with many free attractions.

There will be a new amphitheatre and band pavilion on the fair grounds at Muncie, Ind.

Frank Storts, manager for the Albuquerque Traction Company and Traction Park and Casino, El Paso, Texas, signed a contract with the Crawford and Rich Amusement Co., to book all the attractions for the circuit of summer resorts, under his management, starting May 1st.

A considerable amount of money is being invested in Golden City Park, Canarsie, L. I. Work is going forward rapidly and it is probable that the resort will open in May. A new electric railroad has been built to tap the East New York district of Brooklyn, and will be in operation with the park's opening.

It is not likely that Frederick Ingersoll will be active in park circles this season. He has not fully recovered his health. At present Mr. Ingersoll is in the City of Mexico, overseeing the "Mexidrome" there, in which he is interested. He will return North, going to his home at Pittsburg, and resting quietly until fully restored to his former healthy condition.

Arthur Hopkins has taken control of "Luna" Park, Schenectady, N. Y., for the coming summer. His function is that of general director of the venture and in return for his services he receives an interest in the enterprise. Mr. Hopkins remains in New York, the direction of the park being carried on through a manager of his own appointing. He will visit the resort weekly or oftener to oversee things. Percy A. Fennimore, who managed Cedar Point, Sandusky, O., last year, is the local manager. The property is still owned by the Lloyd-Walsh Amusement Company.

Forest Park Highlands, St. Louis, is scheduled to open to-morrow. Many improvements have been made in the resort. This is the only park in St. Louis to which an admission fee is charged. The management promises to furnish \$50,000 worth of features, chiefly bands.

Col. John D. Hopkins, vice-president of the Park Circuit and Realty Company, has appointed A. E. Russell, manager of the Imperial Theatre, to manage Forest Park, Kansas City, which opens April 28. This concern owns and operates Forest Park Highlands, St. Louis; Forest Park, Kansas City; Fountain Ferry Park, Louisville, and East End Park, Memphis.

Samuel W. Gumpertz has been elected general manager of the Long Beach Improvement Company, one of ex-Senator Reynolds' real estate enterprises. At present Gumpertz is looking after the bookings for "Dreamland" and will devote his evenings to the Coney Island resort during the heated term. Ex-Sheriff Buttling will be general manager of "Dreamland" this year, as last.

Seymour Fitch, who controls the rights to an illusion giving the effect of a balloon ascension, has obtained a concession at Luna Park for his project for the coming Summer.

Cadieux, the wire walker, recovered judgment last week from Harold Cox, the agent, for \$450 and interest, the full amount sued for, a breach of contract having been claimed by the artist, arising from an engagement last summer. Mr. Cox secured a stay of judgment of ten days in the Municipal Court, where the case was decided, and will appeal to a higher court. M. Strassman appeared for

Cadieux, while ex-Judge William Murphy defended the suit for Mr. Cox.

Henry K. Burton, last season general press representative for the Breinig chain of parks in the middle west, will be general manager of the new park being built in Kokomo, Ind.

Chester Park at Cincinnati opens Saturday, May 11. As a free attraction they have secured "The Hoosier Circus," which is an old time wagon show.

The Leavenworth County (Kan.) Fair Association has secured \$15,000 of the \$25,000 necessary for the fair that will be held here in September. They have options on 60 acres of the old Kormans & Wells Park. The buildings will be remodeled and several new ones built in addition, beside a half-mile race track.

J. A. Dorsey announces his determination to use none but local bands at "Wonderland," Minneapolis, this season. Mr. Dorsey tried two weeks of Duss' band last year and found the band so great an attraction that none of the concessions did any business.

Albert Sutherland, the agent, has just closed a contract whereby he has exclusive control of the celebrated De Russe Family, bicycle riders and skaters. The De Russes carry a patent floor, made of hundreds of strips of hard wood, mounted on heavy canvas, and when placed in position gives a perfect skating surface that settles the question of poor stages. The De Russes' first appearance in this country will be made at the Toronto Exposition next August.

During the last week in July the North Hudson Hospital will hold a carnival at Schuetzen Park in Hudson County. The feature will be the show given. Twelve thousand dollars has been allowed for this portion of the entertainment by the committee in charge of the affair. The hospital required \$20,000 for the completion of some building. A carnival was decided upon, and P. J. Casey, of the Morris Booking Office, called in for consultation. Mr. Casey, according to the Jersey papers, told the committee there was one way only to make money out of the carnival, and that was to give a show which would compare with any other summer amusement which might be around at the time. "A good show will get good money" said Mr. Casey, and he was told to book within the amount named. A one-ring circus, costing about \$2,000 for the week, will probably be one of the main attractions, while an air-ship may be another. Mique O'Brien, the newspaper man, will have charge of the press work for the hospital.

The opening dates for the New York, New Haven & Hartford Railroad Company's summer parks are announced as follows:

Rye Beach Park, Rye, N. Y.; Hanover Park, Meriden, Ct.; Hoag Lake Park, Woonsocket, R. I., May 30. The remainder open June 24. They are: Lake View

Park, Middletown; White Oak Park, New Britain; Highland Lake, Winsted; Wildwood, Putnam, Ct.; Beacon, Webster; Forest Park, Palmer; Pequot, Westfield; Hoosac Valley Park, North Adams, Mass.

In a number of the parks booked by Walter J. Plimmer in New England there will be no indoor vaudeville the coming season. Open air attractions will be supplied. These are Rowayton Park, South Norwalk; Electric Park, Shelton, - Ct.; Savin Rock, New Haven; Monangan Park, New Haven; Fountain Park, Great Barrington, Mass., and Ocean Beach, New London.

The Navassar Ladies' Military Band has its full summer season of sixteen weeks all laid out, booked through the Ingersoll-Hopkins agency.

"The Vassar Girls" of Dial & Armstrong's have been booked for the summer season through the Western Vaudeville Association, and will tour the Western parks.

Walter J. Plimmer has framed up several of the companies that are to tour the circuit of the New York, New Haven & Hartford Railroad summer parks in New England. Two are made up entirely of colored people. The Golden Gate Quintet will form the centre of one organization of twenty colored people in a show with a thread of comedy plot and a series of musical numbers. Al Haines, Julia Redmond and company will make another company backed up by twelve people in a semi-musical comedy piece built out of their vaudeville offering. The others are Archer's "Filipino Girls" with twenty people in a condensed version of Archer's "The Queen of the Jungle," which was on tour earlier in the season, and Frank Graham with "My Uncle from New York," which served several seasons ago as the first part of Rice & Barton's show. According to present plans these will be the only companies playing around the circuit as organizations. Fourteen people are to be used. Regular vaudeville bookings will be made for the remainder of the time.

A genuine old-fashioned "pumpkin" carnival will be held at Coffeyville, Kans., August 13-16. T. C. Frazier is president of the association and A. B. Hallaway secretary.

The fair to be held by the Colored State Fair Society at Macon, Ga., next fall was endorsed by the City Council of that city. The last fair held by the colored population was a success as only two arrests were made on the grounds during the entire show.

The business men of Sioux Falls, S. D., at a mass meeting held recently decided to incorporate under the name of the Minnehaha Fair and Festival and hold yearly festivals, the first to be given next fall. Band concerts and agricultural exhibits will be the chief attractions.

San Antonio, Texas, is holding a Spring Carnival and festival this week. The streets are decorated with flowers and many features, including band concerts, pageant spectacle and military manoeuvres are given.

WOULDN'T STAND FINE.

The question whether a vaudeville manager has the legal right to arbitrarily assess an artist or act playing his house any amount within his own discretion will shortly be determined in a court of law, according to Ed Latell, the musical monologist.

Mr. Latell has decided to bring a legal action against Wilmer & Vincent for two weeks canceled at the firm's theatres in Reading and Allentown, besides the amount due him for a week he recently played at Wilmer & Vincent's Orpheum Theatre in Utica.

The fine laid against Mr. Latell occurred in Utica, and was imposed by Manager Koenecke. It was for \$100 through Mr. Latell missing the Saturday night performance. The remainder of the week's salary has been refused by Latell, although tendered. The artist had been indisposed throughout the week, playing with difficulty, as he did not care to inconvenience the management. On Saturday evening, while "making up," Mr. Latell accidentally rubbed some grease paint in one of his eyes.

The pain was so intense that Latell could not open the afflicted eye, and sent word to the manager he could not go on. Mr. Koenecke came rushing to the dressing room and accused Latell of being intoxicated.

The other artists on the bill were in their dressing rooms, and Mr. Latell paid no attention to the manager's remarks, but, with one eye closed, said if necessary he would appear and do the best he could.

Shortly after he was called to the managerial office, and tendered his salary less a fine of \$100. Latell refused to accept, and was then informed that unless he did he would not be allowed to play the other two Wilmer & Vincent houses.

The suit will follow, and Mr. Latell says he is going to have the point settled whether, if a manager values one performance at \$100 through a fine imposed for that amount, he has not the legal right to ask damages for the other shows played based upon that computation.

The artist says he believes that a fine of over the pro rata share of salary for the loss of one performance is an admittedly expert appraisal of the value of his services on the part of the management.

CHANGE OWNERS AND MANAGER.

Fort Leavenworth, Kans., April 19.

The Orpheum Theatre here has changed hands by the passing of the stock of the corporation controlling it from the possession of George V. Hankinson and John L. Griffin, the largest holders. Local business men are the new owners.

The house will continue to take its supply of attractions from the big Orpheum Circuit through the Western Vaudeville Association in Chicago, although it has no connection with that circuit, as the name would seem to imply. C. B. Martine will succeed Lee Cohn as manager.

It is promised that the new owners will build a new house in Topeka to be operated under the same plan.

J. Royer West, of West and Van Siden, the musical act, who have played but little since their return from a Western trip, remarked the other day upon meeting an acquaintance, "Why, don't you remember me? I used to play in vaudeville."

THREATENS INJUNCTION AGAINST WELCH.

Leon Laski, the attorney, on behalf of Gus Hill, has notified Joseph F. Vion, agent for Joe Welch, that if Welch attempts to play in vaudeville before the week of May 20 injunction proceedings will be instituted to restrain him from appearing. Hill alleges a contract with Welch to continue his starring tour in "The Shoemaker" until that date, and claims that Stair & Havlin have refused to cancel the bookings.

Welch's desire to return to vaudeville is not from any lack of big receipts with his play, but simply to demonstrate to the public that he can portray other than Hebrew characterizations. His new sketch, "At Ellis Island," shows him in the character of an Italian laborer, and Welch has hopes of elaborating it into a three-act play.

Mr. Welch, on the other hand, claims that his contract with Hill allows him the right to cancel on six weeks' notice, and that he has given such notification.

ALF WILTON AN AGENT.

In a suite of offices on the ninth floor of the St. James Building is located Alf T. Wilton, formerly a manager, and known to thousands of variety people all over the world.

Mr. Wilton's residence for some time has been Worcester, Mass., where he was interested in the Park and Nickel theatres besides controlling the Wilton Bill Posting Co., in the same town.

Mr. Wilton has disposed of all his Worcester properties, and has now located in New York to conduct a vaudeville agency. A number of standard vaudeville acts have already placed their future under Mr. Wilton's direction. In the past the manager-agent has been influential in securing openings for numberless artists, and these services, voluntarily rendered at the time without recompense, are now bearing fruit.

In Mr. Wilton's career as a manager in Worcester for the past ten years he has had charge of all theatres in the town, with one exception, and was instrumental in the erection of the Franklin Square three years ago, the theatre now playing the K. & E. attractions.

REMODELING IN INDIANAPOLIS.

Indianapolis, April 22.

The middle of March the Anderson Ziegler Company of Cincinnati, leased the property known as numbers 111, 113, 115, 117, 119, 121, 123, North Pennsylvania street, Indianapolis, from Fred C. Dickson for a term of 99 years. This property has a frontage of 100 feet on Pennsylvania street and 202 feet 6 inches on Wabash street.

The property is known as the Grand Opera House building, and is on the site of the old Grand Opera House. The Anderson Ziegler Company are at the present time tearing down the old theatre and in its place will erect a modern, fire-proof theatre to seat 2,270, 1,000 people on the first floor, 570 in the balcony and 700 in the gallery.

It is understood that the Anderson Ziegler Company will pay in the neighborhood of \$22,500 per year for the ground rental.

COMPLAINT AGAINST MORRIS WITHDRAWN.

The complaint lodged with the Commissioner of Licenses last week against William Morris has been withdrawn. It was based upon a charge alleged to have been made by Morris of 10 per cent weekly upon a contract, whereas the law provides that no more than five may be claimed.

The Cottrell-Powell suit was the one involved as the excess charge, and Cottrell stated this week that he had withdrawn the charge preferred by his attorney, and thought that his suit against Mr. Morris for salary would be amicably adjusted without going into the court room.

COMEDY CLUB MOVES.

The Vaudeville Comedy Club has removed from its present quarters, at 200 West Forty-sixth street, to the opposite side of the hallway on the same floor. The rooms now face Broadway and Forty-sixth street.

The assembly room is much larger than in the former quarters, and has a dias erected at one end which will be converted into a stage once monthly, when a "smoker" will be held.

Will M. Cressy, the club's president, and Gene Hughes have been busily engaged all week hanging pictures and building up the pool and billiard tables which have been installed.

An "At Home" will be held to-morrow (Sunday) from 2 until 6 o'clock.

The Comedy Club is looking for a favorable site to erect a clubhouse upon, but the location selected, if any, will not be divulged until contracts have been signed.

ATTEMPTED BURGLARY.

On Tuesday morning during the excitement attending the fire in the New York Theatre building, an attempt to break into the officers' desks in the rooms of the White Rats was made.

The top of Secretary Major Burk's roll-top desk was pried open, and the resting place of President Mudge's official papers showed signs of burglar's instruments.

No clue was left by the robber, but it has been deduced by the club that whoever attempted the robbery had knowledge of the interior of the rooms and contents of the desks.

PLAYING UNDER STOLEN TITLE.

On April 9 at Asbury Park, the "Honolulu Coon Company" appeared for one night only at the Park Theatre, of which M. D. Banks is the manager.

Among the all-colored acts on the bill was that billed as "Delmore and Lee, buck and wing dancers." Delmore and Lee is a vaudeville trade-mark, belonging to an aerial act, and Mr. Delmore, of the team, is incensed that any manager would allow a fictitious couple to play under the title.

No information can be obtained by the rightful Delmore and Lee regarding the identity of the pair or the company which used their names.

Bert Cooper, the music publisher, has discovered a new game which he calls the "lemon club." The initiation is ten cents and the process consists of three slaps, two on the chest and one on the face. Mr. Cooper retains the admissions paid, and has nearly sufficient to defray the hospital expenditures apt to follow any "initiation."

BIG VAUDEVILLE AT FAIR.

What is destined for the greatest vaudeville ever presented is being prepared for the Actors' Fund Fair at the Metropolitan Opera House from May 6 to 11.

Every player in both branches of the profession within easy reach of New York City is expected to volunteer. The show will run from 1 a. m. to 1 p. m. daily with hourly performances, and no act will appear twice during the week. It is estimated that 500 numbers will play, each condensing the offering to meet the exigencies of the time limit.

An attempt will be made to have Weber and Fields come together again for one show. The grand opera singers will also be requested to appear and sing popular selections.

"Barkers" will stand outside the doors of the ball room where the performances take place. Prominent managers will be asked to take care of this end of the entertainment.

The vaudeville managers will permit all acts playing in town during that week to appear at the pleasure of the committee in charge, re-arranging their bills accordingly, and Percy G. Williams has volunteered to provide transportation for his own acts.

Mr. Williams has also induced Harry Houdini, "The Handcuff King," to attempt for the first time in this country the escape by him from a double brass riveted boiler. Mr. Houdini accomplished the feat once abroad and it required 111 minutes.

A feature will be Buffalo Bill (William F. Cody). The plainsman will make the following speech, which is the only one Buffalo Bill has ever tendered the public, with the slight modification indicated by single quotation marks: "Ladies and Gentlemen: I have the honor to introduce to you a congress of the rough 'vaudeville artists' (riders) of the world."

Committees from the Greenroom Club, White Rats and Vaudeville Comedy Club will work in unison for the entertainment. For the Comedy Club, Jules Garrison, Gene Hughes and Walter Jones will act. The Greenroom Club's committee will be composed of Aubrey Boucicault, Lester Brown and Charles Dickson. The White Rats appointed its committee at last Thursday night's meeting. The names will be announced later.

Aubrey Boucicault will be general manager, Philip K. Mindil in charge of "the front," and Lester Brown will act as stage manager.

KEITH VAUDEVILLE FAR AWAY.

St. John, N. B., April 19.

Paul Keith, J. E. Moore of Portland and Edward F. Albee have taken a five-year lease of the York Theatre here. Moving pictures and illustrated songs will be the attraction for a few weeks, after which vaudeville will be given. The rental is \$5,000 a year.

Mr. Moore is now in Halifax looking about with a view to securing a home there for Keith vaudeville. A new house in Bangor, Me., will be completed by the Keith people soon, and this will complete the three-cornered circuit.

Minnie Palmer is still knocking upon the vaudeville portals, and would like to return from Europe in August prepared for a tour with a sketch.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Lola Cotton (Reappearance), Colonial.
Madden and Fitzpatrick, Alhambra.
Maximilian, Union Square.
Sheridan and Milton, Pastor's.
Sinclair and Covert, Pastor's.
Paul Rubin, Pastor's.
Nonette, Orpheum.
Nagel and Adams, Keeney's.
Edgar Allen and company, Keeney's.

Mayme Gehrue and Company (4).

"June."

26 Mins.; Four (Exterior; Special Set).
One Hundred and Twenty-fifth Street.

The kernel of "The Rose of the Rancho" is contained in "June," written by Edmund Day, and described on the program as "A Romance of Southern California." It is Mayme Gehrue's maiden effort at play acting in vaudeville alone. Miss Gehrue has been traveling over the circuits heretofore with John Ford. Most of their time on the stage was spent singing and dancing. "June" tells a story, and "romance" is a happy term for it. Miss Gehrue is by far the best and greatest part of the performance, including the piece itself. She has never looked prettier than she does now in a cowgirl dress, and the song "San Antonio" followed by a short but spirited dance were the only reminders of her previous specialties. Miss Gehrue played with vim, and had she capable support "June" would have stood out much stronger. There are four men in the cast. Excepting John F. Ward in an Irish character, they all misfit, particularly Louis Haines and Russell Crawford, both of whom set one's nerves on edge. A suspicion arose at a point in the progress of the story that the four men would develop into a singing quartet, but this did not happen, more's the pity under the circumstances. The setting is rather picturesque, and Miss Gehrue will have a well-liked sketch if some instructions are bored into the support. The audience manifested a fair quantity of approval. "June" is still young and is "produced under the personal direction of the author." Perhaps someone else's direction might be given a chance without any loss accruing. *Sime.*

Agnes Lynn and Company (2).

Singing and Dancing.

17 Mins.; One.

Keeney's.

One of the charter members of the dancing and singing offering of Caprice, Lynn and Faye, Miss Lynn comes forward this time supported by two young men. Neither figures perceptibly in the proceedings, the offering being to all intents and purposes a single singing and dancing act. There are three numbers and two changes. The first is an Indian number, one of the young men posing as a cigar store sign while the singer performs certain graceful cavortings and delivers an unfamiliar Indian song of rather pretty swing. The second number shows a red plush drop with openings for the faces of the young men. Part of the time Miss Lynn sings to them and during the remainder works to the boxes with an electric lantern concealed in a bouquet as the

NEW ACTS OF THE WEEK

only illumination. Since the two young men are given stage room, it would seem that they should be used, but only one sings and that not too agreeably. The other is entirely mute. There are possibilities in the idea, but until it has been properly developed Miss Lynn would do much better alone. She makes a sprightly figure on the stage and carries her singing numbers satisfactorily.

Ruah.

Josephine Brown.

Songs.

Pastor's.

11 Mins.; One (7); Close Full Stage (4).
Pastor's.

Looking extremely pretty, nearly handsome in fact, on the stage, Miss Brown is singing two songs and playing another one on the violin at Pastor's this week, her first appearance in New York vaudeville. In a yellow dress and broad brimmed hat, Miss Brown wins her audience on looks before commencing to sing in a not overstrong voice. She opens with "I'm Sorry," renders "The Moon Has His Eyes on You" on the violin, and again sings "Little Girl, It's Up to You" in the full stage for the close, with a well made up owl perched on the limb of a tree. This is a rather good number for "business" and Miss Brown handled it capably. When the "owl" descended for a dance with her at the finale it earned the young woman two recalls. It might be as well for Josephine to leave her violin at home and look up two good comic songs, which with her present finish will give her a better act.

Sime.

Arthur Huston and Company (1).

Comedy Juggling.

13 Mins.; Full Stage.

Pastor's.

Having suffered the loss of his wife, Miss Dallas, Arthur Huston, who formerly appeared with her as Huston and Dallas, is at Pastor's this week, practically working alone, his company being a young man assistant with very little to do and seldom on the stage. Huston has discarded his tramp disguise, making up as a clown, which is much better, and he is dealing out a superior brand of comedy; also clean juggling. Several new points are in the act. With the steady improvement Mr. Huston has shown during the past year it should be but a short while until he lands in the top row among comedy jugglers. *Sime.*

Martini and Maximilian.

Burlesque Magic and Illusions.

21 Mins.; Three (13); One (7).

Pastor's.

In their third week around New York since the reorganization of the similarly named team, Martini having taken a new partner, they are giving considerable amusement to Pastorites with straight and burlesque magic and illusions. The best trick not disclosed is the "gold fish" of Horace Goldin's. The illusions are not intricate, nor is there any attempt to mystify, exposure following each. Martini has a pleasantly well modulated voice, and talks evenly to good effect. The comedian

works well, being the happy possessor of what must be a cast-iron jaw, for that portion of his face is slapped hard and often by Martini to many laughs. For an encore some simple tricks in magic are done, among them being one which Mr. Martini explained at some length, but which Jules Larvette, who opens the show, featured as his "one best bet." In the small Pastor Theatre the pair were on top of the audience and became effective in their endeavors for this reason mostly.

Sime.

Hoyt and Marion.

Songs and Conversation.

19 Mins.; Three (C. D. F. 16); Close in One (3).
Pastor's.

Hoyt and Marion should either secure a sketch, do a "turn" in "one" with proper material, or take a season in burlesque. For the latter, they will be a "find" for some manager. Miss Marion is a very pretty girl, well built, with an agreeable voice, which she uses easily, without forcing or screeching, a departure for an early act at Pastor's, where a singer generally seeks the favor of the management by yelling loud enough to attract passers by on the street to come in and discover the trouble. Hoyt is a German comedian, without any quotation marks around the description. He makes up well and looks and carries himself like a comedian. It is a nice little act as it stands, and the pair ought to make themselves heard from, particularly Hoyt. It may be predicted that he is a "comer." *Sime.*

Dawson, Mack and Company.

"A Day at the Circus."

15 Mins.; One.

Pastor's.

The title is taken from a drop showing the exterior of a sideshow with the canvas of the "big tent" in the distance. Dawson and Mack are the act, the "company" consisting of several "supers" and a "donkey," having a boy inside. After a few minutes the circus idea is forgotten, much time being wasted on conversation between the two over the cutting of an apple by Dawson on Mack's head. From this "an old time song and dance team" with Dawson quickly changed to blackface closes. The fun is in the opening. When the title is left behind the act lags. Both men play well but are lacking in proper material. The "donkey," named "Viola," is liked so well by the audience that it should be kept upon the stage longer. *Sime.*

Harry and Gussie Morton.

Songs and Talk.

15 Mins.; One.

Pastor's.

Playing Pastor's for the first time as near as anyone could tell, Harry and Gussie Morton are not "starting anything" down there this week. "If I Were Only Mr. Morgan" is sung; also another selection in which occurs a line about hopping the Subway will be finished by next January, which might indicate the age of the song. Mr. Morton commences as a German, without the conventional goatee,

but leaves the character almost immediately, while it is problematical whether Miss Morton is impersonating an American, Englishwoman, Scotswoman or Swede. As an act of the real old variety days, it is somewhat interesting, more so than entertaining. *Sime.*

Gardner Brothers.

Songs and Travesty.

One.

Pastor's.

Great results are not expected of an act which will purchase an orchestration of "On the Dear Old Farm," and then sing the four extra verses printed on the sheet of this time honored and hammered selection. Both apparently are doing "Dutch" dialect, and there is some broad travesty to close which secure a few laughs.

Sime.

Moving Picture.

"At the Sea-shore."

4 Mins.

The moments of interest and some amusement in this French series are when the bathers in the surf are shown, with an abandon of manner and dress not found on this side. The picture also shows the portable bathing houses in use on the French coast. The bather undresses and the house on wheels is dragged into the ocean by a horse, the bather descending from the bath house directly into the water. There is a comedy finish, and the series holds the attention from the outset.

Sime.

OUT OF TOWN.

Joe Kane, Josie Rooney and Company (1).

18 Mins.; One.

Proctor's, Newark.

The above named are playing a comedy skit for the first time this week that will be a winner with a little pruning. Mr. Kane is an excellent comedian and pretty little Josie Rooney quickly dances into favor. One misses the other sister, Julia, greatly in the team work, but Kane can dance a trifle also. They are both good. The "Co." is not a bad comedian either.

Joe O'Bryan.

Lew Wells.

Musical Monologue.

18 Mins.; One.

Orpheum, New Orleans.

On Monday evening Mr. Wells delivered for the first time a monologue from the pen of Aaron Hoffman. The talk is exceedingly bright and teems with originality. Remarks anent the money standards of India provoked rounds of applause. If the reception accorded Mr. Wells be accepted as a future guide he will have smooth sailing o'er the vaudeville sea.

O. M. Samuel.

A "PIANO" ACT.

Lasky & Rolfe's next and newest production entitled "Piano Fiends" has been booked for its first showing on May 6, next.

The scheme is several pianos placed on the stage, with a player to each. There is considerable comedy in the offering, for which is promised a great amount of novelty as well,

Shows of the Week - - - By Rush

"CRACKERJACKS."

In the comedy department the men are lamentably lacking and Bob Van Osten is not the least delinquent. From beginning to end of the show he did not score a dozen laughs except through the use of material that could never be admitted in anything approaching polite society. His parodies are particularly open to criticism in this particular, the repetition of parody verse after parody verse that took its value from the risqué nature of the subject became monotonous after a while.

The women principals were much better. They were three in number—Della Fayette, Lillie Vedder and Ruby Leoni—and had it not been for their individual efforts, the show would have been a very awful thing indeed, in fact, almost on a par with Manchester's other shows, "Night Owls" and "Vanity Fair."

Backed up by an extraordinarily well drilled chorus they delivered several entertaining numbers and looked well. Miss Vedder displayed a gorgeous green gown and put life into a lot of vacant dialogue. Her appearance alone justified her presence and she added gratuitously an agreeable manner, graceful stage deportment, and a figure that, set off by tights, roused the boys to spontaneous applause. Her singing, however, was less agreeable. Miss Fayette has a decidedly agreeable voice and appearance, and in her olio number scored strongly with a song directed at men down front. Her dressing gets away from the flaring style of the burlesque soubrette and was in good taste. Miss Leoni works to splendid effect in leading numbers. She woke the house up in the early part of the proceedings with an eccentric dance that was "right."

In the olio Barnold's Dog Pantomime was a veritable riot. The act is worked out with a remarkable degree of smoothness and speed and with a really startling bit of comedy in a "drunk" that won an almost unbelievable volume of laughter and applause. Welch and Maitland, with a contortion and dancing specialty, deserved a much better place than the opening in the olio. The man has a dozen new kinks in contortion work, all of them well worth while, and the woman, besides making three pretty changes, exhibits exceptional grace and skill.

The Millard Brothers, bicyclists, have a good finish and throughout their work passes with bells on, both in the straight riding and comedy parts, although some of the clown's stunts are borrowed.

Eckel and Warner inflict a German dialect conversation act that bored to extinction. Eckel does a "straight part" in the pieces without distinction, and in the olio number his dialect was badly off key.

The frocks of the chorus for the first part are conspicuously chic and well made, but there is not one change, the same dressing being worn through half a dozen numbers. Even the principals follow the identical scheme with the exception of Miss Leoni. There are two changes in the burlesque.

The scenic equipment has been put up with an eye to economy.

UNION SQUARE.

A well diversified and evenly averaged entertainment, with Julius Steger and company as the feature.

Mr. Steger's offering is an admirable vaudeville item. He himself displays dramatic powers for which few had given him credit, and is surrounded with a support, which, if it does not equal the company which originally appeared in the sketch, at least comes up to the requirements of the occasion and makes a well rounded organization of individual excellence. Mr. Steger's excellent voice and John Romano's harp specialty are deftly made use of in the advancement of the plot. The climax is cleverly managed and the interest is adequately sustained up to the drop of the curtain.

Arthur Whitelaw, "Celtic humorist," has made a startling discovery. It is that a stage Irishman may impersonate a regular human being in makeup, dressing and general conduct, without doing utter violence to theatrical tradition, which it seems dictates that the Irishman working as a monologist in "one" must of necessity look like an ape or go to the other extreme and attire himself in black frock, light striped trousers and silk hat. Whitelaw wears a plain business suit and a soft hat. The effect is excellent, borne out as it is by a good Irish characterization, agreeable brogue without burlesque and a bright line of talk. His singing voice is not particularly valuable, but a good number in "And a Little Bit More" helped him through.

Helena Frederick scored with her artistic straight singing act. Miss Frederick is a singer of exceptionally natural gifts and good training. A popular number started her off nicely and a "Ave Maria" gave splendid opportunity for the display of a battery of high notes of perfect purity, while "The Nightingale," a number with a pretty waltz swing, was selected for the ostentatious coloratura effects it involved. Miss Frederick dresses in perfect taste and makes a singularly comely appearance.

The Bards at the closing of the show work with their old time skill and display their clean, simple dressing.

Murphy and Francis were in an important place. The man makes a first-rate colored comedian, away from the beaten path, but the woman is altogether too busy. A little of her bullying is called for, but she impresses her presence upon her audiences too forcibly. The pair have a quantity of excellent material and belong well up among colored entertainers.

The Siddon Brothers, opening the show, just about pass, thanks to the dancing of the straight man. The comedy was rather boring. Tilley Whitney does nicely with her "rag-time" piano playing and singing. Her voice belongs to the "parlor" class, but is pretty and agreeable in a light way.

Eldridge filled in a short act entertainingly with his sand pictures, closing with a novel effect, and the Keeley Brothers with a bag-punching specialty outstayed their welcome.

Chadwick Trio, Colonial Septet and Jack Norworth also appeared.

KEENEY'S.

Billed to occupy an unimportant position in the bill, Agnes Lynn and Company (New Acts) went a long way toward saving an exceedingly dull and uninteresting entertainment. The presence in the show of Benjamin Chapin and Company in "At the White House" likewise labored valiantly toward the same end, but the job was too much for them. Mr. Chapin's offering was received with the enthusiasm of democratic victories at Tammany Hall on election night, thanks pretty much to Mr. Chapin's individual excellence in the role of Lincoln. The subject matter of the sketch makes it a sure fire hit, to which is added the splendid characterization of the War President. The supporting organization is ragged. Messrs. Menzing and Weldon as the union officers deliver a pretty crude grade of acting and Mr. Hamilton's "Secretary Stanton" leaves a good deal to be desired.

Clark's dogs and ponies, opening the show, made a poor number. The animals showed a good deal of roughness and the layout of the act discloses nothing to distinguish it from the level of commonplaceness. The trainer dresses in wretched taste and conducted himself on the stage as though impressed into emergency service.

Asher and Patterson, colored, singers and dancers, do fairly well in their singing numbers and average up well enough in their dressing, but the talk is impossible. Few colored teams can get away with the ordinary sort of give and take gagging even when they have been furnished with bright text. This pair labor under the added handicap of having "selected" their talk and having selected it very badly.

Mildred Flora, another early number, gave an excellent impersonation of a village cup-up entertaining the congregation at a country strawberry festival. Her eccentric dances and talk filled up just nine minutes and for all the smoothness and cleverness it displayed might have been thrown together in ten minutes and hurled on the stage without rehearsal.

Fredo and Dare were another team that fell short lamentably in the quality of their talk. There is melody in their musical numbers, which display well chosen combinations and a novelty finish with bells was liked. The opening is not good.

Otto Brothers extend their twisted talk at the opening too much. There is nothing particularly novel in the idea and a little of it goes a long way. The taller of the brothers has a very remarkable voice, and in the working out of the act it should be given much more importance. It is by all odds the most valuable asset of the pair. One does imitations of a polite male baritone singer and a soprano. The baritone number was worth while as a straight song and in the other the singer reaches high notes in extreme falsetto that for tone and quality surpass those of any female impersonator that comes to mind.

Martinetti and Sylvester put a first rate period to the show. The clown takes his falls skillfully and has an original trick or two in knockabout, while the "straight" man turns off some first quality ground tumbling.

"IN NEW YORK TOWN."

"In New York Town" closes its second season to-night. Its popularity was unabated during the engagement at the American theatre last week. There is a tip for the burlesque managers in the success of the Hurtig & Seamon burlesque musical comedy. It is different from the ordinary Wheel offering only in quality, in kind it might have been lifted bodily from the burlesque circuits.

Charles Howard as the comedian-in-chief follows at times the traditional methods of the burlesque funmakers in small particulars, but in the main he works with a considerable degree of originality. His Hebrew is genuinely funny, with quantities of bright lines and some bits of business that have not been worn threadbare. Howard has an odd sort of delivery and a querulous voice that adds immensely to the humor of his speeches.

The company is particularly fortunate in its male corps. James Francis Dooley is a distinctly pleasing "straight" man, exceptionally well equipped in the essential qualities of attractive stage appearance, singing ability and graceful deportment. His early number with Clara Austin was especially well liked. This was cleverly worked up with incidental business and a spot light, scoring five recalls. James B. Carson as the German shares the labors of Howard in the comedy department. The dialect is well handled and is rich in good material, thanks to Willard Holcomb, who constructed the book. Carson has been hampered by the wearisome employment of money changing and wine drinking that forms the basis of much burlesque fun making.

Jennie Austin is the soubrette, a dainty little person, dowered with a large degree of personal beauty and shapeliness. Miss Austin scored early in the proceedings with a catchy chorus number "Bathing," in which she wore tights and cavorted her smiling person delightfully.

Loney Haskell had but a trifling importance in the entertainment, consisting of a minute or so of Chinese patter and a mock wedding service. Even with so slight an opportunity he managed to win favor, securing laughs with his unctuous voice and manner. D. F. Crossman in the inevitable "sissy" part, which could well be eliminated from the cast, stood around from time to time, but failed to make his presence noticeable.

Louise Carver had an eccentric part and she makes a first rate eccentric, verging on a female clown, by reason of her great height. Among the other principals, Rita Redmond as the prima donna shone in the singing numbers, but was otherwise rather pale, an observation that applies as well to Gene Howard in another polite part.

"The Dance of the Seven Veils" in the last act was introduced as a special feature. It was a tame performance, of more value for billing purposes than for the entertainment it delivered.

The score is exceptionally good and the production in dressing, material and personnel is distinctly a step forward in this class of entertainment.

"Yip-I-Addy-I-Aye"

(It's a Song)

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 5. New York, April 20, 1907. No. 10.

Mr. Morrell, the celebrated tenor of "THAT QUARTETTE," has introduced Mr. Harris' new song "JUST BECAUSE I LOVED YOU," in his repertoire, and will make a feature of it next week in Columbus, O., and it is safe to say that Mr. Morrell will create a sensation with this song at every performance.

Miss Anna Laughlin, the cleverest of all song-brettes now in vaudeville, is singing the new little waltz song entitled "LET'S HOLD HANDS IN THE

MOONLIGHT MARY." Managers of Family Theatres, Picture Machine Parlors and Summer Parks, don't fail to keep in touch with us all the time, in reference to our special offer on slides of illustrated songs. By dealing direct you get our new songs and slide songs. No singer's repertoire is complete without a Harris song because of the extra care we take in selecting subjects and have nothing but the best colorers engaged for the coloring of Harris slides.

BURLESQUE ROUTES.

For the week of April 22, when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Eighth Avenue, New York.
Americans—Star, St. Paul.
Avenue Girls—Terre Haute, 22-24; Empire, Indianapolis, 25-27.
Bachelor Club—L. O., 22-24; Gayety, Indianapolis, 25-27.
Bon Tons—Lyceum, Philadelphia.
Boston Belles—L. O.; Waldman's, Newark, week 29.
Bowery Burlesquers—Corinthian, Rochester.
Brigadiers—Folly, Chicago.
Broadway Gaiety Girls—Imperial, Providence.
Bryant's Extravaganza—L. O., 22-24; Gayety, Indianapolis, 25-27.
Bohemians—Avenue, Detroit.
Century Girls—Academy, Pittsburgh.
Champagne Girls—Lyceum, Troy, 22-24; Gayety, Albany, 25-27.
Cherry Blossoms—Star, Toronto.
City Sports—Troadero, Chicago.
Colonial Belles—Empire, Cleveland.
Cracker Jacks—Casino, Philadelphia.
Casino Girls—Greenwall, New Orleans.
Dainty Duchesses—Gayety, Baltimore.
Dreamlands—Theatre Royal, Montreal.
Empire Show—Century, Kansas City.
Fay Foster—L. O.; Century, Kansas City, week 29.
Golden Crook—Euson's, Chicago.
High School Girls—Imperial, Brooklyn.
Ideals—Lyceum, Washington.
Imperials—Metropolitan Opera House, Duluth.
Innocent Maids—Bon Ton, Jersey City.
Irwin's Big Show—Gayety, St. Louis.
Jersey Lilies—Gayety, Kansas City.
Jolly Girls—Empire, Indianapolis, 22-24; Terre Haute, 25-27.
Jolly Grass Widows—Monumental, Baltimore.
Kentucky Belles—Bowery, New York.
Knickerbockers—Gayety, Birmingham.
Lid Lifters—Gayety, Brooklyn.
London Belles—Standard, Cincinnati.
Majestics—Garden, Buffalo.
Masqueraders—Empire, Cleveland.
Merry Burlesquers—Standard, St. Louis.
Merry Maidens—Gayety, Albany, 22-24; Lyceum, Troy, 25-27.
Merry Makers—Star, Milwaukee.
Miss New York Jr.—London, New York.
Morning Glories—Star, Brooklyn.
New York Stars—125th Street Music Hall.
Nightingales—Howard, Boston.
Parisian Belles—Jacob's, Paterson.
Parisian Widows—Westminster, Providence.
Pat White's Gaiety Girls—Columbia, Boston.
Reeves' Beauty Show—Empire, Toledo.
Reilly & Woods—Lafayette, Buffalo.
Rentz-Santley—Empire, Albany, 22-24; Empire, Holyoke, 25-27.
Rialto Rounders—Dewey, New York.
Rice & Barton—Gayety, Detroit.
Rose Hill Folly—L. O.; Gayety, Kansas City, week 29.
Runaway Girls—Palace, Boston.
Sam Devere's—Bijou, Philadelphia.
Star Show Girls—Star, Scranton.
Thoroughbreds—People's, Cincinnati.
Tiger Lilies—Park, Worcester.
Trans-Atlantics—Murray Hill.
Troaderos—Waldman's, Newark.
20th Century Maids—Dewey, Minneapolis.
Vanity Fair—L. O.; Lyceum, Philadelphia, week 29.
Washington Society Girls—Buckingham, Louisville.
Watson's Burlesquers—Troadero, Philadelphia.
Wine, Women and Song—Circle, New York (Indef.).
World Beaters—Gayety, Pittsburgh.
Yankee Doodle Girls—Gotham, New York.

WHITE RAT NOTES

By WILLIAM GOULD.

Bro. Corse Payton has kindly tendered us the use of his cosy little Brooklyn theatre for a benefit April 28.

In times past, the actor was not commercial in mind or taste, but time has brought a wonderful change. ALL DUE TO ORGANIZATION. We, as a people, volunteered for every and any benefit without deriving any benefit for ourselves. NOW WE GIVE OURSELVES BENEFITS. WHAT ARE THE CONSEQUENCES?
Charity Fund Benefit (net).....\$2,600
White Rats Ball (net).....2,200
Brooklyn Benefit.....2,000
And the proceeds of the one on the 28th will raise the total to nearly \$10,000.

Some of the players whom I have spoken to within the last week haven't the idea, correctly, in regard to the banded due card. Any vaudeville artist who can not reach New York within a year of the filling of his application to be a member, may become a member by the payment of \$10 initiation, and one year's dues, \$6. He then becomes a member on signing our obligation, and securing eleven signatures of White Rat members. If he can not reach New York to take the initiation within the year he will be allowed another year to be initiated by paying an additional \$6 (second year's dues). He is, from the time of his acceptance, a White Rat in every sense of the word.

Later on the order may send a committee West and South to initiate new members under bond in Chicago, San Francisco and New Orleans.

Come, ye bachelors, we have some splendid rooms for from \$7 to \$10 a week. The latter have baths attached.

The house committee has decided that the pool table tariff will be thirty cents hourly for two players, and two and one-half cents a cue when there are more than two players. It looks as if the table will pay for itself by June 1.

Remember the White Rats' Club is your home. Everything that is good to read is on file and you are always welcome. Send in any novels or magazines when you have finished reading them.

You may also bring a guest at any time but Thursday night. Each member will be held accountable for his guest. No guest will be allowed to purchase refreshments or food while in the club house.

I took Victor Williams through the house last Friday night. He was agreeably surprised.

All managers are welcomed. Come up any time and look us over, but don't overlook us.

All ye ball players, those that can play and those that think they can, send your names to me. Let's place a club together and see if we can't "trim" some of the others; there will be others.

Brother Geo. Abel is going to charter a forty-ton yacht for the summer. He will christen it "White Rat." I will be one of the sailors. "Ship ahoy," whatever that means.

Look for an article every week.

The lodge is very much pleased to hear that Mrs. Corse Payton (Etta Reed) has entirely recovered from her illness.

We will hold our next White Rat Mask Ball at Madison Square Garden. Every member of the order that is in New York at the time will appear at the ball in the costume that he wears on the stage. The same for the wives of the members, and all other players who care to attend. The date of the ball will be either in December or February.

In the future, all correspondence will be answered more quickly than in the past. The work has been very heavy on Messrs. Mudge and Burk. From now on we will have a stenographer.

The average attendance at our Thursday night meetings is 350, besides about 50 reinstated and initiated members.

Jack Lorimer, the hot Scotch comedian, sang a little drinking chorus last Thursday night that we will use in the future.

This is it:
"Here's to you and here's to me
In any kind of weather;
We've a long night before us,
So join in the chorus:
'We're all Rats together.'"

An English friend of mine who attended our Charity Fund Benefit heard our anthem. He said to me after the show:

"I say, old chap, are you a peaceful organization?"
I replied: "Yes, Why?"
He said: "Your belly anthem reeks with 'battle cry,' 'bears' and 'night.'"
I wasn't feeling well, but I had to laugh.

We have two splendid ideas for a Carnival-Reunion this summer, combining business with pleasure. Come up to a meeting, hear about it, go home and think it over. Decide, and let the Big Chief hear your decision.

Address all communications,
White Rats of America,
Broadway and 40th street, New York City.

TWENTY-THIRD STREET.

Whoever selected the bill for the Twenty-third Street house this week is entitled to a credit mark of good sized dimensions, for it is a pleasing one from top to bottom.

The "top" is Ethel Levey. "She sings and dances" is a simple explanation of what Miss Levey actually does. Besides these two particulars, she looks so well in a grey costume and the full glare of the footlights that no one cares to have the spot light interfere with the picture, even for one verse of "Unrequited Love."

One of the big laugh producers of the show was the burlesque strong number of Collins and Hart, who closed the bill proper. Something new is continually being introduced by these truly clever purveyors of travesty, and the act was a gale of mirth. Its best test is longevity.

Geo. Abel, Ethel Arden and company in "Three of a Kind" are playing the farce in twenty-six minutes to the accompaniment of general laughs, the audience becoming greatly amused over the situations.

The novelty feature of the program is Franco Piper. As a banjoist, speaking technically, he has no superior, obtaining a fuller volume from a single instrument than has been heard in vaudeville by four players. Sullivan's "Lost Chord" as rendered by Mr. Piper, without the orchestra, is an artistic performance, but he has one trick of spinning two banjos rapidly, meanwhile playing in perfect time that is a marvel of dexterity and musicianly skill. All Piper's trick work is excellent.

Joseph Carroll and Will J. Cooke have a comedy act in "one" by Junie McCree, in which Mr. Cooke plays "straight" in correct evening dress, while Mr. Carroll takes care of the comedy in a well-devised humorous garb and makeup. Cooke sings well and has an enviable speaking voice, making a first-class "feeder" to Carroll's funniments.

Greene and Werner have added some matter in the "jungle" scene, and Mr. Greene is singing "Ephraim Johnson," a song well adapted to his "coon shouting."

McCree and Poole in sharpshooting made a good impression, having more of the "sensational" shooting connected with their act than any of its kind yet seen. Holcombe, Curtis and company have renamed the former "Schoolroom" sketch "The Alphabet Class," using the letters for a short verse to each.

ONE HUNDRED AND TWENTY-FIFTH STREET.

An almost capacity house at the Keith-Proctor 125th Street house on Wednesday evening may have been mute evidence to William J. Kelley's drawing power. It is no strange occurrence, however, in the uptown vaudeville theatre. Mr. Kelley is noted for his popularity, and he has moved over from the Alhambra, where last week "The French Spy" was presented, to give the East Siders a pocket edition of "David Garrick."

The loss of prestige Mr. Kelley sustained through his Alhambra engagement may be traced directly to that piece, for as Garrick during the first scene, the actor is doing creditable work. In the "drunken scene" he nullifies his earlier favorable results by an overdrawn and grossly exaggerated "souse." The white court costume and powdered wig are not becoming.

Cobb's Corner

SATURDAY, APRIL 20, 1907.

No. 60. A Weekly Word with WILL the Wordwright.

I have written songs, but never wrote I such song as this.
A word to the wise is insufficient.

"YIP-I-ADDY-I-AYE."
Chorus:
Yip-I-Addy-I-Aye-I-Aye.
Yip-I-Addy-I-Aye.
I don't care what becomes of me
When they strike up that sweet melody:
Yip-I-Addy-I-Aye-I-Aye;
My heart wants to holler, "Hurray,"
Sing of joy, sing of bliss,
Home was never like this;
Yip-I-Addy-I-Aye.
The sure fire, applause compelling tune is by the composer of the famous "Annie Moore."
It is THE Goods and I never rave.

WILL D. COBB

SONGSMITH.

Care Len Spencer's Lyceum, 43 W. 25th street, New York City.

ing, Mr. Kelley looking the ideal matinee actor the more when wearing civilian dress of the period. The surrounding company is adequate, but the Harlem Favorite will learn that his reputation will not sustain him in vaudeville for a run. "David Garrick" without the second scene would be a superior vaudeville vehicle in the 17 minutes then consumed than with the addition of 11 minutes more taken up by the "drunk," which distinctly displays Mr. Kelley at his worst, even more so than did "The French Spy."

Mayne Gehrue and company (New Acts) are in town for the first time, and Frank Fogarty followed the Gehrue sketch with a monologue delivered altogether in the Irish brogue that contains only one familiar vaudeville story. All of Mr. Fogarty's joking paragraphs are witty, pithy and well told. A song at the opening could be bettered possibly, but the closing recitation is excellent when it is not ruined by the orchestra as happened Wednesday night.

Leona Thurber's former "Blackbirds" have been renamed "Black Berries," removing the suggestion of an "animal act" probably the cause. Miss Thurber is wearing a handsome white gown, although appearing sligher in black, and the "picks" are earning their salary by hard work, as of yore.

The Avon Comedy Four, after a long absence, return with "The New Teacher," a comedy sketch full of rough work, but of big laughing value. The singing is neglected for the horse play, which is just as well, for the concert efforts are nil.

Mitchell and Cain in conversation and songs pass through nicely. The smaller man has acquired the habit of saluting some one in the audience by raising his hat, a good bit of comedy which improves the more often done.

The Clemens Brothers, acrobatic musical clowns, give good entertainment, making their musical selections very short, and working more for comedy effects. The acrobatics figure to some extent, and about the one fault is the "Mascot" number.

Griff Brothers opened the show, and Rosaire and Doretto closed it. *Sime.*

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"Yip-I-Addy-I-Aye"

(It's a Song)

GUS EDWARDS

SAYS

SATURDAY, APRIL 20.

THAT

He has written some new songs with Matt Woodward that are corkers. The Blonde Typewriters are a sensation with the Orpheum Road Show. Gus Edwards' Messenger Boys and Girls and "The Greenhorn" are now in rehearsal. School Boys and Girls in Baltimore next week.

P. S.—Matt is no relation to the mat in the song "That Welcome on the Mat Ain't Meant For Me."

More P. S.—Does Anybody Want a Blonde?

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SKETCH FOR SALE

An absolutely original, strong, tense dramatic sketch—25 minutes—for two women. A professional play reader says of it: "I read a great many acts this winter, and not one had the 'go' of yours. You've got a splendid little act. It shows dramatic vigor, clearly outlined characters and good contrasts." Price low for quick sale. ERNEST L. WAITT Dramatic Editor, "American," Boston, Mass.

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office, Chicago Opera House Block. (Phone Main 4380.)

MAJESTIC (Lynnan B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Manager Glover has taken steps toward announcing "Advanced Vandeville." The announcement appears on all the advertising matter in front of the house. Stellar position is occupied by Henri De Vries and company in "A Case of Arson." This is the first appearance here of Mr. De Vries. The various characterizations are artistic and changes made with remarkable rapidity. The offering is intensely interesting and the work of Mr. De Vries finished and clever. Lee Harrison repeated his success with two songs and bright talk; World's Comedy Four sing well, their voices blending well. The comedy is of the entertaining sort. Laskey & Rolfe Quintette in artistic selection on cellos made a decidedly good impression. The scenic arrangement is novel. Catherine Hayes and Sabal Johnson in a pot pourri of songs and talk. The moving pictures while costume changes were made proved novel. Melani Trio, singers and instrumentalists, gave a delightful performance. They have artistic methods. Paul Spadoni juggles cannon balls and heavy cannons with apparent ease and perfect dexterity. Edgar Atchison Ely was added to the bill on Monday night and his name did not appear on the program. He sang four songs and won immediate favor with his pleasing manner and delivery. Innes and Ryan have improved their singing act and the dresses worn by Miss Ryan are stunning. Some of the talk might be eliminated. Esmauld played several classical numbers on the violin and saxophone in an artistic manner. The patriotic medley at the finish detracted somewhat from the impression made with the first selections. Buckley's dogs and Harry Bohann are on the bill. The Metzette Troupe, acrobats, performed marvelous feats. It is an excellent act.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Edwin Arden and company, Navajo Girls, Fox and Foxie, Marzello and Millay, Mareena, Navarro and Mareena, Phyllis Allen, Howard and Howard, Arthur Stuart and Keeley Sisters, Lefevre and St. John, Harry Burns, Mack and Douglas and Edna Sheppard.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The list comprises Chas. E. Evans and company, Arthur Dunn and Marie Glazier, Majestic Musical Four, Bauder-La Velle Trio, James P. Martin, Edmund Ferone and Esmeralda, Edmund and Good, De Camo's Dog, Three Mitchells, Lillian Maye.

STAR (Sid J. Eason, mgr.).—Monday rehearsal 11).—The list contains Millay and Ramon, the Boleidens, Creydon, May Crawford and Jane Gardner, Hoosier Trio and Staroscoe.

SID J. EASON'S (Sid J. Eason, mgr.).—A number of changes are noticeable in the roster and the bill of Phil Sheridan's "City Sports." Dick Brown, John Bragg and Millie Bartollett appeared with a Western Wheel show at the Folly early this season and are prominent in the first part and burlesque called "All In One Night," which consists of fragmentary matter irreverently conceived and ineffectually rehearsed. The entire outfit is replete with reindeer features. Not content with the introduction of bladders and other favorite devices, there is an insistent repetition of meaningless dialogue and irksome situations, including the ever familiar horse whipping absurdity by Miss Sennette, who appears to possess dramatic ability and does not need to resort to undignified methods. She played a manly part well and was quite active. A duet by Mr. Stockwell and Miss Stanley, assisted by the entire company, was excellent, and tested the vocal strength of the organization which earned distinction immediately following the opening chorus number. Without the augmentation of the singing contingent by several principals the result would probably not have been so eminently diverting. There are some good looking choristers and they work well, dress neatly and seem to realize that they are indispensable to the show. Barry Thompson's makeup shows an extremely exaggerated type of a Ray Irishman with an agreeable dialect. Mr. Thompson and Annie Carter present a sketch entitled "My Wife's Brother, Willie." The explanatory talk in the opening runs too long and is almost a monologue. It is too dragged for the sake of Miss Stanley displayed a good soprano voice in illustrated songs, and Dick Brown and John Bragg offered some bright talk. They have good methods and the audience showed its appreciation. Millie Bartollett, assisted by the girls from the chorus, introduced ballet and toe dancing that received applause, and the Diplomat Quartet sang harmoniously. They should open with a medley instead of starting in with the comedy. More singing and less talk would enhance the value of the act, which has merit. The feature of the olio was shown by Lafayette-Lamont Company, two men and two women, in comedy acrobatics and head balancing. They are skillful and accomplish a number of difficult feats with rapidity. There is novelty and originality in the exhibition.

POLLY (John A. Fennessy, mgr.).—The crowd at the Folly last Sunday night hooted occasionally and demonstrated disapproval of the "Merry Makers," who were not so very merry. The audience was unusually patient, and deserved to be complimented rather than censured for its patient endurance of the dismal monody that permeated "Running for Mayor" and "The Mayor's Vengeance." The former is described as a "satire by M. D. Kelly and Alfred Grant," who furnished little material of any consequence for burlesque use. The plot has to do with a political campaign and is without anything that would amuse.

CHICAGO

is the only Professional Cafe and Restaurant. Cuisine unexcelled. Service "ditto." Join the throngs of smart people.

Look for the corner, S. E. Clark and Randolph streets, Chicago. Down stairs.

GEORGE SILVER

It is very talky and dull. Chas. Nelson is probably the comedian, as he occupied the center of the stage most of the time while the others filed in and out, unloading unfunny dialogue. Relief from the reign of wearisome material comes when a musical number strikes up and an active chorus is brought on the stage. The "Target Shooting" and "Watch" scene have been borrowed from a number of shows this season. "Waiting at the Church" number, interpreted by male principals in uncanny female attire, was grossly exaggerated and was not funny as it might have been with more care and effort. Either the company, with one or two exceptions, is incompetent or careless. There is considerable laxity. A dancing specialty by Les Sprays, two women, is introduced in the action and won immediate favor. They appeared again in a number with the chorus. The show is clean, however, and there was no evidence of disposition to be otherwise. The best thing in the first part was the patriotic finish, and the greatest amount of whatever commendation the show deserves should be allotted the chorists and numbers. The female contingent can boast a number of comic girls. The costumes are made of good material and sparkle, especially the pink lights arrangement and white and red spangled dresses. Changes are frequent. No colored effects or dark stage were used throughout the entire performance. Toward the finish the stage was given over entirely to a tall, stout and rather good looking woman in crude imitations of a "coochee" dance, with "lollard" and "vergilgig." Grace Patton, dressed well, and appears occasionally in a soubrette part, while Jeannette Young, who has very little to do in the action, possesses a cultivated soprano voice of quality and power and scored a hit in the olio. Nelson and Milledge in a comedy sketch entitled "Officer Grogan," with pistol reports and plenty of dialogue, pleased. Sam Adams delivered jokes and parodies, while White and Casey offered an old-time minstrel absurdity that was used many generations ago when the "ghost" walking episode became a fixture for minstrel and stock shows. It is hardly ever resurrected by even the oldest survivors now. The Elton-Polo Troupe perform clever casting and aerial feats on double bar. They work with perfect smoothness.

THORADERO (J. M. Weingarden, mgr.).—Rice & Barton's Gaiety Company is the attraction for the week and one of the best that has played here this season.

NOTES.—Fred Buchanan, E. F. Elbert and F. C. Gettel will remodel the Nickeldom, Dea Molnes, and use it as a vaudeville theatre. It will be known as the Olympic.—The Spokane Scenic Theatre Company incorporated for \$5,000 to conduct a number of moving picture show houses. V. H. Grover is the manager of the enterprise, with head office in Spokane and a branch in Chicago.—The Elton-Polo Troupe will return to vaudeville next season, having signed 25 weeks with Wm. Morris.—A new theatre will be erected in Denver by the Sullivan-Considine combination. The Grand Forks Building and Development Company of Grand Forks, N. D., will build a skating rink and theatre in that city.—The Elton-Polo Troupe will go into vaudeville this summer and next season.—Harry Burns is now on the Kohl & Castle Circuit and will continue in the Middle West throughout the summer.—J. Theodore Murphy and Florence Hughes of Al. Reeves' company will go into vaudeville this summer in a sketch.—The Hooper Amusement Company of Birmingham, incorporated, capital \$5,000. Incorporators are F. Hooper, A. Max Baker and A. E. Campbell. The company will operate moving picture shows.—Bert Baker has been re-engaged with Rice & Barton's Gaiety Company for next season. He closes with show at Toledo in a fortnight.—The Four Morans are under contract to resume their starring tour early next season, but it is said they will remain in vaudeville if they can secure a release.—The dramatic stock company at the Chicago Opera House will close its career in about two weeks, when Kohl & Castle will resume absolute control for vaudeville. It is not likely that the house will open with vaudeville for next season.—Edgar Atchison will remain in vaudeville next season.—A. L. Erlinger of the theatrical firm of Klaw & Erlanger, was in the city all week. He came on to witness the first presentation of Edmund Day's play "The Round Up," at McKiver's Theatre.—The local managers will on April 28th, in recognition of establishing the latest run in Chicago, present Mort. H. Hanger, manager of the "Sally" Theatre with a silver loving cup. On that day "The Time, the Place and the Girl" will have reached the 400th performance.—Joseph E. Howard and Mabel Harrison returned from New York, where they appeared in "The Land of Nod." Mr. Howard will stay in Chicago all summer and probably next season.—Tell Taylor is playing Jos. E. Howard's former part in "The District Leader." Adams, Hough and Howard, writers of "The Time, the Place and the Girl," are completing two new musical comedies for production at the La Salle and the new Princess Theatre next season.—Four of the six English Bijou ("girl

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act") with Al. Reeves, will return to England at the end of the season. The other two will play in stock at the Trocadero this summer.—The Richmond Amusement Co., of Richmond, has incorporated; capital stock \$10,000. Directors: W. E. Jameson, John C. Boyer, C. W. Jessup, W. H. Kelley, W. H. Bartel, Jr., Henry Farwig, Jacob H. Lichenfels.—Violet Earle is in Johnson City, Tenn., where she is booked until June 1. She will play at Chattanooga four weeks later, and then start for Baltimore and Washington.—Ed. Morris has been re-engaged by Al. Reeves for next season. Andy Lewis has signed with the same company.—West Duluth, Minn., will have a new vaudeville theatre. It will be known as the Unique and the shows will consist of vaudeville, with moving pictures furnished by George K. Spoor of Chicago.—The old-time variety act known as the "Big Four" will be revived by Master Martin, the only surviving member of the quartet which was composed of Smith, Waldron, Cronin and Martin. Mr. Martin is at present playing in "The Millionaire's Revenge" at a local theatre here and has been advised by F. F. Proctor and other leading managers to reorganize the act under its original name. It will re-enter the field next season.—Lee W. Lieberman, a Chicago newspaper man, well known in theatricals, will invade the vaudeville business in the capacity of artists' representative. Mr. Lieberman will, in addition to handling the business for artists, organize several acts of his own.—Chris. Lane replaced Swor and Westbrook at the Olympic last week.—Jimmie Lucas, having finished his time on the Orpheum circuit, completing one solid year of consecutive engagements in the West, returned to Chicago last Monday. Despite his intention to rest for a few weeks he was called to the Majestic the day following to fill a vacancy caused by a cancellation.—The New Bijou Theatre, Racine, Wis., opens April 22 under the management of H. C. Danforth.—Al Maddox, of Maddox and Melvin, was taken sick while playing at the Majestic week before last, and the act was replaced by Violet Dale.—The Bijou, Lansing, Mich., a handsome new playhouse seating 950 people, opened April 8 with McWalters and Tyson. Ann Hamilton and company, Fave Danche, and Hastings and Wilson among those on the bill. Those present for the opening were Walter J. Keefe, W. E. Jones, J. D. Plimore, H. C. Danforth and W. S. Butterfield. D. J. Robinson is the manager.

"We are a knockout with it all through
the West."

SAY

MATTHEWS AND ASHLEY

Now Featuring

"My Irish Rosie"

The Master Song.

By JEROME & SCHWARTZ.

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NEW YORK

BOSTON

ERNEST L. WAITT.

VARIETY'S Office, 276A Tremont St., Bostonians have the baseball fever worse than citizens in almost any other part of the country, and the moment the teams begin to play here the variety houses feel its effects. As a result, from now on there will probably be a noticeable decrease in the afternoon attendance at all the houses.

Leading actors from the legitimate companies are now planning to enter vaudeville. At the Orpheum on May 1 Charles Miller, one of the principals in the Castle Square stock company here, is to put on Bob Hilliard's old piece, "The Little Girl," and at Keith's, on the same week, Howell Hansel, leading man of the Castle Square company, is to put on "The Forgotten Combination," with Mabel Tremouille in the cast.

Lilla and George Brennan, who have made up a team in the "High School Girls" company, which played the Columbia here this week, are going to separate at the close of the season. Lilla will play soubrette roles on the Madison Square roof, and George will play the parks this summer.

Such is a week of headlines and sketches at Keith's. Julie McCree and company are here in that classic of his, "The Man from Denver"; then comes Harry Tighe and his colleagues in the college sketch, held over from last week; both of these sketches are way up near the top notch and have set the town to talking. The Pekin Zouaves do a thrilling act, and a post-dinner song, "The Take-Off," follows immediately. The show is given by George Reno and his company, called "The Peckout Cadets"; Charles Whalen and Carrie West prove a lively duo; the Valadons do a neat specialty on the wire, and Al Carleton brings the same old jokes. The Basque Quartette, the Brittons, just back from England; George E. Murphy and his company, in "Old Friends"; Milton's Dogs and Bernar's Manikins go to make up one of the best bills Keith has given Boston for some time.

George Evans is handing out an entirely new lot of stuff at the Orpheum this week. He was ill Sunday and Monday, but the reception he got on Monday afternoon and all the week has had the audiences rise to the occasion when some singer like Vesta Victoria got them going, but no audience ever made a house shake with more enthusiastic laughter than did that at the Orpheum Monday. "The Stunning Grenadiers" are the headliner this week. It is billed as "direct from London," but three, at least, of the girls are remembered here as having been in "The Prince of Pilsen" and other companies. The act is beautiful, clean and wholesome, but not new. For Sam Jack had something like it years ago. Lucia and Viate in a tight-wire act; Clinton and Jermon. In a new style singing and dancing act; Bo-Peep and her Sheep, first time here; Rely and her partner, "The Rag and Bait" in a singing sketch, and Melior and Trained Birds (the latter remarkably good) complete the bill.

At the Lyceum this week the Behman Show and Bryan's American Girls have drawn good houses. There is one act in this show that deserves especial notice as the cleanest out, the best executed and the cleanest dressed act that a burlesque company has brought to Boston this season. It is Martin's Minors Girls, eight really pretty, dainty young women, who certainly know how to dance. Their dance is a wonder, and it is a surprise that some musical comedy manager has not kidnapped the bunch. If the girls would only pay attention to matching up their stockings they could look better. Stockings also are a figure in the Masques Ladies' Quintette. It looks strange to see seven girls with silk stockings on and one in dense black cotton. All the acts in this show sparkle with clean, apparently new costumes. The Cyclone Six, in "Jimmie Bounce"; Leon and Adeline, comedy jugglers; Hayes and Wynne, dancers and singers (who would go better if the woman would try to sing); the Carson Brothers, athletes; Gilger and Walters.

"The Tiger Lillies," headed by George P. Murphy, are at Columbia this week, doing good business and putting up a fair show. Murphy is master of the German dialect and is funny in addition. He is assisted by Ed Markey and Carrie Thomas. May Belmont heads the olio in a clever sketch and dancing act. The young ladies here have a good acrobatic sketch, much of the business being new to this circuit. Markey and Moran as the Scotchman and Tommy Atkins are a bit far-fetched, but get good hands. Their dialogue is fair. Murphy, Thomas and Clark do a good act.

Trans-Atlantic Burlesques, in "The Flaub-Dubb Conspiracy," are the attraction at the Palace. The farce has plenty of rough humor in it. In the olio the feature is Mlle. Emerle, on the trapeze. She works along the same line as Charmlon, but lacks the personality of the little Frenchwoman. The Two Rackets sing and dance, but have some disagreeable eccentricities of speech. The woman is pretty, magnetic and can sing and dance well. Fennell and Tyson do an interesting turn that combines about everything. Bessie and Gladys Galard do a song and dance act. Al Friend and Sam J. Downing have a good talkfest and Minnie Higgins sings the illustrated songs. In the vaudeville provided by the Palace itself are Norris and Delk, comic artists; Denno and Berack, singers and dancers; Walter Stead, cozier singer; Marr and Evans, acrobats; J. W. McGinn, illustrated songs, and Hall and Pray, on musical instruments. The Runaway Girls are booked for next week.

Jay Hunt, manager of the Old Howard, is making a big bid for patronage by putting up an unusually good olio in addition to the bill offered by the Champagne Girls this week. In the How-

ard's olio are Joe Fields and Mark Welley, in their hot-air ship, which has been given new ballast this season; Elmer Tenley, monologist; Luty Brothers, comedy acrobats; Milt Wood, who does one of the best dance acts in the business; Sandow and Lambert, strong men and poseurs; Brennan and Hart, singers and acrobatic comedians; the Illobrooks, musical instrumentalists; Wood and Lawson, singers and dancers, and Ned Norton, in a god monologue. The Champagne Girls are putting up a warm bill in "My Wife and My Neighbor's Wife" and "Life at the Seashore." Their olio is very good, comprising Will Montgomery and Harry Cantor, pianists and dancers; Carrie Later and Josette Webb; Frank Riley, comedian; Billy Potter and Edie Hartwood in a head balancing act that is a thriller, and the Three Moores, who do a remarkably clever act called "The Coming Affair." The two girls do good character work. Next week The Gaiety Girls are booked.

Motion picture houses are doing a very large business, and the more there are the more business they seem to do. Theatre Premier and Theatre Comique here are crowded ten times a day. At the Comique this week the features are "The Wonders of Canada," "A Woman's Sacrifice," "Baby's First Outing" and "Oh, that Dirty Boy!" At the Lyric the hit this week is "The Apaches of Paris" and "Smith's Bad Luck," with "Winter Stray Ride."

The Theatre Premier put on the curtain this week "Retribution," founded on the tragedy of "The Bells," which is a big success; also "Ski Racing at St. Moritz" and "Baby's First Outing."

The Howard stock burlesque company for the summer is now being formed by Violet Mascotte, to open on May 20. There will be a lot of new girls in this year's organization.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., Monday rehearsal 9).—Evidently fortifying themselves against the oncoming conflict with the K. & E. forces, the Keith management put on another attractive bill this week, headed by B. A. Roberts, the English actor, who presented for the first time here the protean playlet "Dick Turpin." Founded upon the adventures of the famous highwayman of the eighteenth century, the story is capably constructed, historic stage settings, properties, etc., adding to the effectiveness. Mr. Roberts, an actor of unquestionable talent, assumed five different characters, making the scenery change with remarkable rapidity and deftness. With the exception of one of the women characters, all five impersonations were clever to the extreme, and the playlet was enthusiastically received. The De Haven Sextet, featuring Rose De Haven, was also new here. The dressing of the act is its strongest feature. One of the girls sings a "Rose" song well, and there is one unusually sprightly dancer who wears a yellow dress in the finish. Rose De Haven is a clever girl. Howard and North were among the strongest hits on the bill. They have an act somewhat different than the usual mixed up "talking" specialties and with plenty of comedy with a good sentimental finish, they worked up an offering that pleased immensely. George W. Monroe, of "Ann Bridget" fame, was another laugh winner. This is Monroe's home town, and he has been a favorite for years, but he did not have to depend upon his friends for applause. The Duffin-Reday Troupe, featuring a triple somersault and several intricate casting feats, met with much favor. This is an attractive act, and deserved all the applause it received. "When the Boss is Away," is a very showy act that will be a hit on any bill. Walter C. Kelly and his "Virginia Judge" monologue was a big scream. Work and Over have added a couple of new tricks since their last appearance, and their act went big. The Baggeens, comedy jugglers, amused. Lester and Manning present "The Little Immigrant," a very enjoyable sketch. Ed F. Reynard presents the best ventriloquist act ever seen here. Wilson's monkey, Jessie, is a marvel. Resnah and Miller are good dancers.—STANDARD (Charles B. Arnold, mgr.).—Knickerbocker Burlesques (Louis Robb, mgr.). E. Tracy Sweet wrote the book and lyrics and Louis Doll the music for "The Arrival of Prince Hadji," a burlesque. Ben New is the chief comedian. Jack Jennings as Charlie Parvenue and Robert Jewell as Jacob Waldorf Astorbill fall to make good.

CASINO (Elias & Koenig, mgrs.).—The "Boston Belles," the show that opened the season in the Casino, repeated this week, the only change of importance being the burlesque, and the present one is not nearly so good as the first one used. It is made up principally of worn out material. The balance of the show pleased and there were perhaps many patrons who came to have a look at the "Voiceless Venns." Frankie Baller, Clarence Wilbur is still the principal comedian, and appears in his familiar sketch "The New Scholar" as the feature number in th olio.

BROAD (W. V. Jennings, mgr.).—The "Broadway Gaiety Girls," with Johnny Weber in the principal role and assisted by a large company, furnished the entertainment this week. There is little or no change from what was shown in the Trocadero on the show's earlier visit, but the Bijou patrons found plenty to amuse them. As a special feature "English Jack" O'Brien, a wrestler, met all comers during the week, and business was good.

LYCEUM (J. G. Jermon, mgr.).—Minna Lalla Sablini, the "Bathing Beauty," the "Dainty Duchess" company played its return date here this week. The Willie Pantzer troupe of gymnasts proved a strong attraction and the balance of the bill met with deserved favor. There was also a wrestler named Athos here as the added feature, and in addition to meeting all comers he had a weight lifting feat that was really showy.

TROCADERO (Fred Willson, mgr.).—Considerably changed from when the show was seen here before, the "Rialto Rounders" pleased large audiences all week. "A Day at Niagara Falls" and

"A great hit with
me, better than BEDELIA."

SAYS

Elizabeth Murray

The First in the West to Feature

"My Irish Rosie"

Now Scoring a Triumphant Hit on the
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"A Day at the Races" furnish ample opportunity for the large company to entertain and in most cases the chances are taken advantage of. Sam S. Howe is the principal comedian. There is a big bunch of women headed by Anna Meek, Carrie Franklin, Lizette Howe and others well known in burlesque. There is a fair olio with living pictures as a feature.

IRON TON (Mrs. J. G. Jermon, mgr.).—Ilumne and Lewis, acrobatic dancers; Thomas Kane; Lascelli's Dogs and other vaudeville acts with moving pictures made up this week's bill.

NOTES.—The annual benefit tendered W. K. Goldenberg, treasurer of the Casino Theatre, was held Thursday night and proved a huge success. In addition to the regular show given by the "Boston Belles" there were several extra features, and the crowded house was well pleased.—Manager Franklyn of the "Rialto Rounders" gave a display of his mechanical ability in putting together a new automatic clipper. No mention was made as to what use it was to be put, but it is near the end of the season and salaries may be in danger, or maybe it is coupons.—George Karlvagn reports that his new Theatrical Farm idea is developing.—Did you catch Clarence Wilbur playing a Dutchman? It made me laugh.

CINCINNATI.

By HARRY HESS.

COLUMBIA (H. M. Ziegler, mgr.).—If this week's bill was put on for laughing purposes the management have succeeded admirably. Gus Edwards' Blonde Typewriters in a musical comedy, "When the Boss is Away," is a very showy act that will be a hit on any bill. Walter C. Kelly and his "Virginia Judge" monologue was a big scream. Work and Over have added a couple of new tricks since their last appearance, and their act went big. The Baggeens, comedy jugglers, amused. Lester and Manning present "The Little Immigrant," a very enjoyable sketch. Ed F. Reynard presents the best ventriloquist act ever seen here. Wilson's monkey, Jessie, is a marvel. Resnah and Miller are good dancers.—STANDARD (Charles B. Arnold, mgr.).—Knickerbocker Burlesques (Louis Robb, mgr.). E. Tracy Sweet wrote the book and lyrics and Louis Doll the music for "The Arrival of Prince Hadji," a burlesque. Ben New is the chief comedian. Jack Jennings as Charlie Parvenue and Robert Jewell as Jacob Waldorf Astorbill fall to make good.

"'Irish Rosie' makes a great piccolo
solo—am stuck on it."

SAYS

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Now Featuring

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A Hit Everywhere.

Shea's (Toronto, Can.), April 22.

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ALF T. WILTON

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ALWAYS READY TO TALK BUSINESS WITH REPUTABLE ARTISTS

William Cushman is not up to the standard. Clyde Darrow is exquisitely gowned and read her lines gracefully. Flo Elliott and Louis St. Clair overdo their parts. The half by half sextette, by Misses Goodman, Harron, Denver, Doyle, Westerfelt and Laura Ellis, was a novelty. Louise Willis, toe dancer, pleased. The closing burlesque went big. The objectionable feature is the throwing of damp paper and mush which is used for comedy purposes.

ALBANY, N. Y.

PROCTOR'S (H. B. Graham, mgr.).—The Thrillers, pleased; Blake Faye and the Pierce Brothers, good; Duryea and Deland, well received; Charles Kenna, good. "The Arrival of Kittle McCarty," by Sabine, O'Neill and Vera, pleased. Golden Gate Quintet, colored, well liked; Keller's Arabs, easily star feature. GALEITY (H. B. Nichols, mgr.).—The "Dreamlands" are presenting an "AI" show this week. EMPIRE (Thos. R. Henry, mgr.).—Clark's "Runaway Girls," drawing fair houses. Burlesques are dead without their former Hebrew comedian, Abe Reynolds. MARTEL.

ATLANTA, GA.

PASTIME PALACE (T. P. Holland, mgr.).—Lee White, songs, fine voice, clever artist; Perry and Goldin, conversationalists, well received; Lindley and Bell, songs and dance, fair; Smith and Campbell failed to appear. STAR (J. B. Thompson, mgr.).—Blampham and Hehr, vocalists, feature; Dolly Demont, songs, fair; Lewis and Lessinger, comedy sketch, scored; Earle Sisters, song and dance, good; Annette Stinburn, ill, songs, good. BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Grace Childers, equilibrist, well received; McCarthy and Woolcott, "Race Tout's Dream," fair; George W. Day, very good; E. M. Holland, excellent; Bellicaire Brothers, acrobats, very clever; Iloey and Lea, comedians, a big hit; the Military Octette, liberally encored. MONUMENTAL (Sam M. Dawson, mgr.).—William B. Watson's Burlesques are a bery of handsome girls, and an olio of high-class vaudeville is given. GAYETY (W. L. Balalauf, mgr.).—World Beaters. The opening act, "Caught at Last," might be a whole lot better, but the olio was great. LUBIN'S (E. C. Earle, res. mgr.).—"Doomsday," great; George Von Hoff, Georgette, Goldie Fritz, all good. TRAYMORE CASINO (R. Keldel, mgr.).—Myrtle Nelson, songs, good; Della Dean, songs, very good; Casper and Clark, sketch, fair; Margaret Welser, songs and dance, good; Nellie Rumpf, songs, good. ZOO-RINK (Col. P. J. Mundy, prop.).—Continues to maintain its popularity. NOTE.—James L. Kernan, who sustained a fractured leg, is progressing favorably. SYLVANUS.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.).—May Wallace, character change artist, lightly applauded; Truman Seymour, illustrated song; Corrigan and Hayes, blackface comedians, well received; Bruders Devan and dog, acrobats, clever; Drako's trained animals, ordinary animal act. H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10:30).—Alvin Brothers, comedy ring artists, good; Bobby Raymond and Maggie Lee Clark, comedians, fair; Daisy Harcourt, good; Hugh Stanton and Florence Modena, good; Banko-Breazeale Duo, musical act, very good; Olympia Quartette made the hit of the bill; the Famous Melrose Troupe of acrobats made good. JOGGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A little of everything and capacity business, with Robert Hilliard & Co. in "The Man Who Won the Fool," good. Charles F. Simon pleased; Eltinge took well; Alice and Henry Taylor, fine; the Murray Sisters, excellent; Brown, Harris and Brown, hit; Hamilton Hill, songs, good. Extra feature, Carl and May Ohm and their animal hippodrome, moderate. LAFAYETTE (Chas. M. Baggs, mgr.).—Miner's "Bohemians." Big scream from start to finish, fine business. Two good musical comedies, an extra good singing chorus and a wrestling tournament, extra feature. Golden and Maley, Buffalo boys, made their premier debut. GARDEN (Chas. E. White, mgr.).—A three-act show of continuous attractions make up the "Bowery Burlesques," a big all feature show. An olio of merit and good numbers were excellent. WASHINGTON (Lewis F. Linn, mgr.).—Business good. Mlle. Cozeaux, "Woman of Mystery," good; Prof. Stanley Lawrence, strong man, feats wonderful; Illustrated songs and other attractive features. HIPPODROME (C. Elwyn Edwards, mgr.).—Excellent business. Musical novelty bill. Pearl Rounds, Harry Mason, Musical Johnson, and moving pictures. BIJOU DREAM (W. K. Killmire, mgr.).—Tri-weekly change of moving pictures pleased the masses. NOTES.—Two new electric theatres will be opened on Main street about May 1, to be operated by the Hippodrome management. The Garden and Lafayette will both run summer stock. Lana Park Theatre, vaudeville, Fort Erie Beach Theatre, vaudeville turns under the management of the Charles Amusement Company. Olcott Beach will also cater for summer patrons. DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Wm. H. Thompson heads the bill;

Gartello Brothers, skaters, fair; Franz Ebert and company, skit, pleased; Italian Trio, vocalists, sing high grade opera selections; "The Sunny South," introduce singing and dancing specialties that are unique; Peter Donald and Meta Carlson in a Scotch singing novelty; Bobbie North, Hebrew comedian, has a line of parodies that are worth hearing; Zeno, Jordan and Zeno conclude the show with a thrilling aerial exhibition. LYRIO (Ed. Anthony, mgr. Monday rehearsal 11).—Tetsu-war Troupe of Japanese equilibrist headline the bill, with the Three Keltons in musical act a close second. Others were John X. Coughlin, novelty juggler; Eddie Sawyer, aerial act; Lester and Quinn, singing and dancing comedians; Davey and Phillips, singing and dancing; Ferguson and Dupree, in a comedy sketch. EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—"Down the Line" is the opening of Fred Irwin's "Majestic" and has some catchy music. STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"The French Ball," by the "New Century Girls," pleasing show. The olio is good. WALTER D. HOLCOMB.

DANVILLE, ILL.

LYRIC (Jack Hoefler, mgr. Monday rehearsal 10).—Knight and Knight, singers and dancers, very fair; Chapman and Nelson, physical culture exponents, good; Crouch and Richards, banjoists, good; St. Onge Brothers, comedy cycling novelty, good.

DAVENPORT, IA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30).—Week 8: Marjorie Hope, good; Mlle. Esmathilde, musical, hit; Gilmour and Lator, singing and talking, good; Art Fisher, imitator, good; Royal Hawaiian Serenaders, hit; Chas. Ledegar, big hit; Sutherland and Curtis, good; Harry L. Webb, blackface comedian, very good; The Manning Trio, comedy sketch, hit. ELITE (Chas. Berkel, mgr. Monday rehearsal 11).—The Larsenes, balancing, good; Jack Trainer, Hebrew comedian, hit; Morley and Rich, comedy sketch, good; Three Brothers Rosel, comedy acrobats, hit; Copeland and Campbell, blackface, good; Marie Alba, songs, good; Jack and Edith Almond, hit; V. P. Woodward, tambourine spinning, good; Lena Kline, songs, good. NOTE.—Bob Romola desires to thank all artists, through Variety, who were so kind during his recent bereavement. LEE B. GRABBE.

DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Tannas, juggling and magic, will pass; Ben Davis, comedian, new material, well delivered; Donovan and Arnold, comedy skit, drew more applause than has been heard for a long time; Mr. and Mrs. Perkins Fisher, "The Half-way House," filled with quaint humor; Creator, "The Mad Musician," only fair; Gavin, Platt, and Peaches, sketch, "Stolen Kid"; Helm Chil-

dren. These juvenile artists present a varied act that would be a credit to older actors. NOTES.—Messrs. Getchell and Elbert, owners of a penny machine house, are remodeling it into a picture show. Harry Mott is backing a new picture house on Walnut street, to be known as the Colonial. Karger, manager of the Empire, has ordered an immense glass canopy for the front of his theatre. It is to be illuminated with electric lights. Ingersoll Park is being made ready for the summer season. Several new concessions are being installed, including a travel circle swing, laundry and magnetic house. L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—"The English Rockers," girl act, headed by Nellie Florede, is the feature and is making a big hit. Tom Hearn, the lazy juggler, is the laughing hit. Hal Davis and Inez McCauley are back and were well received in the little playlet "The Unexpected." Fanny Rice is a big favorite; Johnson and Hartly have some good talk and clever parodies; Mlle. Louise Raffin's monkeys pleased the younger folks; Pearl and Violet Allen and company have a lively sketch; Pongo and Lea, gymnasts, good. LAFAYETTE (J. J. Nash, mgr. Monday rehearsal 10).—Beginning this week Manager Nash has reduced the prices to 10, 20 and 30 cents. The headliner is Don Leno's School Boys and Girls, and make good; Tom Ripley, monologist, very good; Kollins and Kilfont, in a banjo act, pleased; Arlington and Heiston, dancers, well received; Hanson and Drew, in a rural sketch, went well; Yvette, contortionist, very clever; Don Leno and Jenette Harter pleased in singing numbers. CRYSTAL (Albert Light, mgr. Monday rehearsal 11).—Robinson and Grant, dwarf comedians, big hit; Maud Mulvery, comedienne, pleased; Smith and Arado, comedy sketch, fair; Harry Hamilton sings his songs in a pleasing manner; Le Barr, contortionist, good. AVENUE (Campbell & Drew, mgrs.).—Edmund Hayes in "The Wise Guy" is the whole show with the "Jolly Girls" Burlesque Company and is pleasing good crowd. GAYETY (H. H. Hedges, mgr.).—Al. Reeves' Bounty Show is playing a return engagement with about the same show. NOTE.—On Thursday, April 11, sixteen members of Detroit Lodge No. 1, Knights of Everlasting Pleasure, went to Cleveland, Ohio, and installed a lodge there. Over 100 candidates were initiated into the order, among them many professionals as well as musicians of the Cleveland theatres. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—"20th Century Maids" are making a favorable impression with two laughable burlesques and catchy songs. The olio is a good one. Bill Noble, "The Dixie Boy," fine; Cornelia and Eddie, acrobats, big hit; Ritter and Foster, pleased; Morton and Diamond, "My Brother's Re-

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ception," fair; Joe Watson, monologue, pleased.
—BIJOU (Joe Maitland, mgr.)—Harding and
Ah Sid, big hit; Mlle. Olive, juggler, clever act;
Isadore Silver, singer, pleased; Charles Orrin Cow-
els and Dorothy Alden, "A One Horse Town," took
well; Nellie Eltinge and company, hit; Les Dana-
vas, novelty act, fair.—NOTE—James Sommes
has accepted the management of White City Park,
which opens in June. HARRY.

ELKHART, IND.

CRYSTAL (Geo. Lawrie, mgr. Monday rehar-
sal 11).—J. H. O'Neill & Co., burlesque; "Tower"
act, far above par; the Chapmans, novelty, Pecks'
work drawing many favorable comments; Charlie
Hasty, return engagement, big reception.—
NOTE—Gordie Gardner has returned, after a
week's treatment at West Baden, Ind. C. A. B.

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ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehar-
sals 10).—Adele Purvis Onri and Flora All-
thorpe, strong novelty; Dan Harrington, clever
ventriloquist; Lenore and St. Clair, good; Hallen
and Hayes, dancing, above the ordinary; Harry
Tsuda, well received.—RIALTO (F. W. McCon-
nell, mgr. Monday rehearsal 1:30).—Smith and
Moore, De Cotret and Howard, Gene Humphrey,
Myrtle O'Neill, Lottie Fayette and Dick Vaughn,
entertaining bill. J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.)—Bert and
Bertha Grant, excellent; Ned Rogers, vocalist;
good; Ardelle and Leslie, vocal duettists, fine;
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—HOSION (H. R. Benn, mgr.)—May Waldron's
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Jackson, Nichols, colored trio, fair; Hugh McVey,
club juggler, very good; Ned Perry, monologist,
good; May Waldron, illustrated songs, excellent;
Leonard and Lister, songs and talk, good; Sadie
Melrose, English soubrette, good.

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ity; Frank Holliday, Ill. songs, fine; Margretta
Lewis, soubrette, fair; business big.—OR-
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FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—The Celestial Choir, a musical treat; Miss Julietta; fair; Ascott Treak and company, big hit; Jack Irwin, amusing; Leo Wood, sketch, "Boys Wanted," an entertaining act.
MOWERS.

HAMILTON, CAN.

SAVOY (J. G. Appleton, mgr. Monday rehearsal 1).—A cracking good bill without a weak act. Leonard Kane, dancer, opened show, clever; Brooks and Vedder, neat comedy skit; Loa and Fay Durbyelle, shadowgraphs, novelty and goes good; The Kemps, colored, well received; Harry LeClair, good in his impersonations; Libbey and Trayer, strong singing act and score heavily; The Kinsons, musical novelty, distinctly out of the ordinary; Col. Bordevery, sharpshooter, is a wonder.
JACQUES.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Monday rehearsal 10:30).—Julia Sanderson, assisted by Newton See, in songs, was the headliner, and proved a very attractive number; W. J. O'Hearn and company, "A Romance of Killarney," a pleasing sketch; Kader and Curran were a laugh from start to finish; Leroy and Woodford had some bright talk; Orth and Fern, special mention of Mr. Fern's piano playing; Valveno Brothers were remarkable gymnasts.
WM. H. RHODES.

HAZLETON, PA.

FAMILY (Knoblauch & Hersker, mgrs.).—Aneta, mirror dances, very good; Mr. and Mrs. Dick Tracey, liked; Chris Green, musical, good; Three Gliden Sisters, good; William Schallas, illustrated songs, good.
RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Harry Tate's company, "Motoring," are the headliners of what is probably the best bill of the season. Henri French has a very interesting act; Estelle Wordette and company, clever sketch; Nat Haines, good as ever; Abdel Kader and wives, pleasing; Elsie Boehm, female baritone, very good; Relf Brothers, singers and dancers, well received; Borani and Navarro, fair acrobatic act.
JOHN KAY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Arthur H. Kherus, German comedian, popular as ever, biggest kind of a hit; Mr. and Mrs. Colby company, novelty musical act, scored; Castellane and Brother, sensational and comedy bicyclists, good; Mr. and Mrs. Arthur Young, lu rural playlet, "A Homespun Wooling," generous applause; Davis, acrobat and bird mimic, novelty; Berdona Gilbert, singer of illustrated melodies, completed the bill.
BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—James J. Morton, headliner, entertained with droll sayings; the Four Fords, excellent; Matthews and Ashley, very good; Sutcliffe Troupe, hit; Byron and Langdon, screamingly funny; Jack Gardner, amusing; the Four Blancos, clever acrobats.—**CENTURY** (Joe Donegan, mgr.).—Catchy songs and good-looking chorus are the features of the Miners' Merry Burlesquers.—**MAJESTIC** (Clint Wilson, mgr.).—Fred Irwin's Big Show.—**NOTES**.—Resident Manager Lehman has sent out cards announcing that Sunday, May 12, will be the date of the annual amateur carnival at the Orpheum, and several applications have already been received.—Forrest Park opens April 25 under new management. Mr. Russell, the new manager, will not assume his duties for several weeks. Mr. Young is now representing Mr. Russell.
FAIRPLAY.

KEOKUK, IA.

LA SALLE (Reeves & Dodge, props.).—Kate Hope King, song and dance, good; George Hoyt, comedian, good; Cardona and his Lions, big hit; Guerdon Colvin, illustrated songs, pleased.
R. R. R.

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LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Henry Potter and May Harris, gymnastics, good; Lella Taylor, popular songs, pleased; Charles H. Bradshaw and company, "Fix in a Fix," funny; The Three Roses, fine; Petite Emma Francis, whirlwind dancer, fine tumbling and dancing; Americus Comedy Four, novelty act, funny; Ryan, Richfield company, biggest laughing hit of this season.—**LYCEUM** (William L. Gallagher, mgr.).—Alice Jordan Burlesquers, Olio: Mr. and Mrs. Dan Hall, sketch artists, good; George I. Foster, blackface comedian, songs and dances, clever; Fannie Weston, illustrated songs, pleased; burlesque, "In Shanty Town," very funny.
JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martyne, mgr. Sunday rehearsal).—Nello and Mme. Nello, juggl'g, very good; The Millards, "Willie Green's Visit," heartily applauded; Morris and Kramer, dancing act, well received; Reba and Inez Kaufman, Dutch sketch, a hit.—**THEATRE** (Maurice Cunningham, mgr. Sunday rehearsal).—Jackson, Garney and Jackson, high wire bicyclists, very sensational; Phroso, mechanical doll, a mystery; The Three Hutchesons, sketch, fair; Vetter Brothers, dancing, good; Clarence Haslet, continues to sing illustrated songs.
J. E. FAULKNER.

LONDON, CAN.

BENNETT'S (J. H. Aloz, res. mgr.).—The Physic, in "Flammarion," an interesting and amusing expose; Murray K. Hill, monologue, excellent; Bruce and Dagneau, songs, fair; Edwards Davis, monologue, good; Young American Quintette, liberal applause; Howard's Dogs and Poodles, very good.
M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (Wm. Reelchman, mgr.).—Jessie Conthou is the headliner; Kelly and Violette, good; Dixon and Fields, German songs, good; Flo Adler and Sou, a hit; Ollie Young and Brother have a clever hoop-rolling act; Howe and Edwards, fair; De Gran Trio, acrobatic act, good.—**BUCKINGHAM** (Whallen Bros., mgrs.).—Frank L. Carr's Thoroughbreds give a good performance.
CHAS. SYLVESTER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—The Four Casting Dumbars, aerial act, good; Preston Kendall, protean act, good; Ray Cox, singer, good (he is substituting for Lillian Tyer); John Birch, comedy act, good; W. E. Whittle and company, "On the Field of Battle," great; Sullivan and Pasquelena, singing and dancing, well received.
JOHN J. DAWSON.

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LYNN, MASS.

AUDITORIUM (Harry Katses, mgr. Monday rehearsal 10).—Pat Rooney and Marion Bent carry off the honors; Waterbury Brothers and Tenney, big hit; Katie Keoney, comedienne, well liked; Three Conley Girls, singers and dancers, ordinary; Armstrong and Clark, singing and comedy, good; Herbert Brooks, magician, well liked; Bounding Gordons, clever acrobats.—COMIQUE (M. Mark, mgr.).—This house opened Monday 15 with a repertoire of exceptionally good moving pictures. If the attendance at the opening is any criterion, the house will be a glowing success. The attractiveness of the house, if nothing more, should prove a drawing card. The "Hippodrome Amusement Company," of which Mr. Mark is president and secretary, have made the enterprise possible. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Rehearsal 10).—Week 8: Chas. Hasty, very original; The Chapmans, dancers, clever; J. H. O'Neill and company, in farce, piece ordinary, Little Eva portion should be dropped; Ruth Smith, ill. songs, excellent.—GRAND (Sam Pickering, mgr. Rehearsal 10).—Santell, strong man, a wonder; Martin Van Bergen, fine baritone and pleased immensely; Mr. and Mrs. Gottlob, in sketch, clever; Robt. Nome, musical, pleased; Blanch Innis, ill. songs, good voice.—NOTE.—Fire started 4:30 p. m. 14 in Grand Theatre. The quick work of local fire department prevented serious loss. Repairs were commenced at once and the management expected to have the house in readiness for Monday night's show. L. O. WETZEL.

MARSHALLTOWN, IA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week 7: O'Rourke-Burnette Trio, songs and dances, excellent; Mamie Smith, illustrated songs, hit; Herbert and Vance, musical, good; Miss Tiporah Borton of St. Anthony, a screen; Frank O'Rourke, boy actor, fine.—ODEON (Busby Bros., mgrs.).—Vic Hugo's vaudeville, Edith Williams, illustrated songs; Stem and Le Grange, musicians, scream. Others equally good.—NOTE.—Marshalltown is to have a new Nickelodeon soon, owned by a Mr. Gist, of Indiana. KARL INGLEDUE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Dollie Sharpe, illustrated songs, fine; Dan Malumby, character work, clever; Merrill Sisters, singers and dancers, hit; The Cliffords, novelty, hit. CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Volta, electric marvel, excellent novelty act; "Little Hip," due for belly-bo, but act suffers from lack of proper dressing and music; Countess Olga Ross and Mons. Paulo in "During the Performance," immense improvement on the old singing act; Cameron and Flanagan in "On and Off," hit of the bill; Roberts, Hayes and Roberts, as "The Cowboy, the Swell and the Lady," great comedy success; Warden and Gladdish, illustrated songs, good; Kramer and

Belleclair, good cabinet and brother act. Business good. CHAPIN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—Good bill and crowds. The Three Spiller Musical Bumpers, good; Kimball and Lewis, especially good; Beaudoin, slack wire, big; Four Mimics.—ROYAL (H. C. Egerton, mgr.).—"Cherry Blossoms" drawing big and pleasing. Well costumed, and chorus neat, pretty and deliver clever numbers. Comedy is good. Olio well selected and novel. A good show. AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Charles Serra, equilibrist, clever; Harry Johnson, monologue, caused a few laughs; Mr. and Mrs. Browning had them going; Five Salvaggis, dancers, good; Joe Kane-Josie Rooney and company (New Acts); Rice and Cohen in "All the World Loves a Lover," very entertaining; Dan Quinlan and Keller Mack, lively skit; Maximus the Great, feats of strength, amazing and novel act.—WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—"Gay Morning Glories" back again and still blooming.—NOTE.—The Arcade Theatre, under the management of J. W. Kitchell, the well-known booking agent, is now a fixture, and a very good attraction show is given twice a day. This is the third week and business has steadily improved. JOE O'BRYAN.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Shields and Rogers, lariat throwing, and afterward double with the Bedouin Arabs; Lew Wells, new acts; Adelaide Herrmann scored with her familiar magical offering. Bert Levy presented an artistic novelty far different from anything ever seen here. Mr. Levy had to extend his act seven minutes, to appease the audience. The Finneys are swimmers supreme. Cliff Gordon in

"Yip-I-Addy-I-Aye"

(It's a Song)

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References any reputable theatrical manager, critic, actor, actress or chorus girl.

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his political monologue divided honors with Bert Levy as the hits. Eight Bedouin Arabs closed.—GREENWALL (H. Greenwall, mgr.).—"Rose Hill Folly," broad performance of the sort that can do burlesque no good. O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—Flood Sisters, rolling globes, excellent; Joe Deming, entertaining fellow, enthusiastically received; Connors and Raymond, singing and dancing, excellent; Three Musical Spillers, comedy, continued applause; La Veen and Cross, Roman sports, marvelous development; Bessy Sheer, illustrated songs, greatly appreciated; Felix, Barry and Barry, sixty laughs to a minute; Bersac's Animal Circus and "Maud," good work; great amusement being caused by attempts to ride Maud.—NOTES.—Gus S. Greening, manager Bennett's, just returned from Chicago, where he spent the last ten days on business.—Mr. "Jack" Nevill, pianist, Bennett's, was the host at an enjoyable ride to several of the staff Monday evening.—A new Mor-

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NO. 8 UNION SQUARE, NEW YORK CITY.

NOTICE IS HEREBY GIVEN that the annual election for officers of this organization will be held Friday, May 3rd, 1907.

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IMPORTANT NOTICE.

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Now with the "Champagne Girls," WILL DISSOLVE PARTNERSHIP at the close of the present season.

MR. MONTGOMERY, the comedy member (the lean fellow), will hereafter present the same act with added features in conjunction with his wife, who was formerly

FLORENCE E. MOORE of the THREE MOORES.

The new act will be known as

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Invite offers for next season. Burlesque Managers note A leading lady with voice. P. S.—I have been accused of being funny. Try and convict me. Willie J. Remember the piano. Address as per route.

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Re-engaged with Gus Hill next season. Address GUS HILL ATTRACTION, 1356 Broadway, New York.

ing Picture Show has started, giving three shows daily of moving pictures and illustrated songs; 5 and 10 cents.

OGOR.

PROVIDENCE, R. I.

KEITH'S (Charles Lovenbery, mgr.).—A good bill, headed by Genoa's Venetian Band. This act took big. Gallanger and Barrett, great; McMahon's Watermelon Girls, good act; McMahon and Chappelle present fun from the start. Other good numbers were Mr. and Mrs. Truesdale company, Ford and Swor, Paul Stephens and four Everetts.—IMPERIAL (Leon Curtin, mgr.).—Campbell's Nightingales, ordinary.—WESTMINSTER.—Dainty Farce company. It seems that because it's toward the end of the season that this company doesn't try to please.

S. M. SAMUELS.

SHENANDOAH, PA.

NEW O'HARA (M. J. O'Hara, mgr.).—The success obtained from last week's dip into vaudeville here has induced the management to put on another bill with Ingram and Cronin, dancing and singing comedians, held over. Others are Phil Smith, musical; Butler and La Mar, singing and talking; Frankie Wallace, dancer; Kissinger Sisters, rural singing sketch, and the Border Children (local juveniles). The bill in its entirety pleased.

JACK THUNE.

ST. LOUIS.

STANDARD (L. Reichenbach, mgr.).—Avenue Girls, in "The Tiger Springs" and "Get Rich Quick Brokers," during which Charles Johnson, one of the best German comedians seen here, gets in some good work. The chorus is a hard-working aggregation. The show is entirely clean.—GAYETY (O. T. Crawford, mgr.).—The Golden Crook opened to one of the smallest houses here for some time. "Mixed and Mixed" is the old mistaken identity idea. The songs are new and catchy; that's more than can be said of either comedy.—COLUMBIA (L. Sharp, mgr.).—Amelia Summerville is headliner; she gave an interesting monologue. Snyder and Buckley have a good act; Dan Sherman and Mabelle De Forrest, good comedy act; Maddox and Meloin kept the house laughing; Patrice and company, the hit of the bill. Woodward's Seals, La Mothe Trio of acrobats, Hendry and Prescott, dancers, and moving pictures are the other features.

E. J. C.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal, 10:30).—Inza and Loretta, fair; Arlington Comedy Four, pleased; Musical Avolos, pleased; The Kratons, good; "The Four Dainty Dancers" scored; Thorne and Carleton, well received; Rafayette's dogs, good; Frank Bush, always the same; Jackson Family, well liked.

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First class stock Burlesque and specialty people and the best singing and dancing chorus.

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TOLEDO, OHIO.

THE VALENTINE (Otto Kives, mgr. Sunday rehearsal 10).—The bill this week is well up to the standard. Dick Lynch, monologue and dancing, good; the Three Keatons, old favorites, are as good as ever; Welch, Mealy and Montrose, comedy acrobats, funny; Lew Hawkins, good; the Voldare Troupe, six girls and a man, make a pretty stage picture, and their cycle work is really clever; Ned Wayburn, condensed musical comedy, is also a hit.—THE EMPIRE (Abe Schapiro, mgr.).—This week's show is better than the usual run. Bryant's Extravaganza Company.

SIDNEY WIRE.

TORONTO, ONT.

SHE'S (J. Shea, mgr. Monday rehearsal 10).—The bill was a good one. "Folly Pickle's Pets in Pettland" pleased old and young; the Golden Troupe executed several picturesque Russian dances; Walter E. Perkins and company are funny in the skit "The Man from Macy's"; Al Wilson and company have a scream in "The New Reporter." Others who made good were Brockson and Burns; Hennings, Lewis and Hennings; William Tomkins and the Musical Johnstons. Kinetograph as final. Capacity business.—STAR (F. W. Stair, mgr.).—Pat Kelly headed Kelly and Woods' Big Show past week. The chorus is above the average for looks and youth. A drawing card, Berg's Little German Maids.

HARTLEY.

WINNIPEG, MAN.

DOMINION (G. A. & V. C. Kobold, mgrs. Monday rehearsal 10).—Week 8: The Fry Trio, good demonstration of wrestling; Charles Sanders, songs, well received; Yuma, held over, big attraction; Dick and Alice McAvoy, fair; Lillian Apel, pianist, big hit; Holmes and Hallston, in comedy, "Looking for Betty"; Riccardo and company, illusionists, well received.—BIOU (Nash & Burrows, mgrs. and props. Monday rehearsal 10).—Week 9: Les Danovae, contortionists, good; Cowles and Aldend, well, in "Jonathan's Courtship"; Mile. Olive, juggler, big hit; Maud Isabel Entwistle and company, in "When the Widow Arrived," good; Saona, impersonator, good; Harding and Ah Sid, lots of real fun.

S. J. HORTON.

WORCESTER, MASS.

FOLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—"Menetekel," an illusion, is the headliner; Six Juggling Mowatts have an excellent act; Mile. Victoria and her dogs were very good; Charles and Nellie King, in singing and dancing act, were good; Julie Ring and company were very funny; Fred Ray and company, in a travesty act, were funny; Jack Wilson and company, black face, was a scream.—PARK (A. H. Wilton, mgr. Monday rehearsal 10).—High School Girls give a very good performance.

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Hammerstein's, second week. House sold out at each performance. All previous records broken. Wild scenes of enthusiasm greet her every appearance.

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PLAYING TO S. R. O. ON ALL RETURN DATES

Mr. Slatter, of "The Bowery Comedy Quartette," is now playing the Hebrew part as a German, and the Show is improved 50 per cent.

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N. B.—Look us over and see for yourself. Wasted 5 years trying to make a comedian, but finally used the hook. So—

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What L. M. Gorman, manager of the above theatre, said:
"Mr. Jolsen made the biggest hit of any single I have ever played. Jolsen won them from the start and it seemed as if they were not going to let him off. He did twenty-five minutes for me. He has a wonderful voice and a certain way of telling his stories that is all his own. He is also a great whistler. He is certainly a wonder."

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Booked solid in vaudeville until February, 1908, by Edward C. Hayman and John J. Murdock, Western Vaudeville Association. Week April 22, Bonnett's, Montreal.

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Is JACK LAWRENCE. The woman in the case is MAUDE HARVEY. The man who created the vehicle is AARON HOFFMAN and the fellow that showed us how to act in it is A WELL KNOWN PRODUCER. Will tell you more about it next week.

SAGER DEAN presents

LILLIAN HALE

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Scenery by CHAS. H. YALE'S STUDIO. Effects by KIEGL BROS. THIS ACT IS FULLY PROTECTED. Staged by LOUIS HALLETT
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A cycloramic spectacle absolutely original. New to the stage. Pirates keep off. Open after week of July 15 for parks and next season. June 16-29, Orpheum Theatre, San Francisco. June 30 to July 13, Orpheum, Los Angeles. Week April 15, Dixie Land Park, Jacksonville, Fla. Permanent address, REVERE HOUSE, CHICAGO.

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Minneapolis, Minn., April 2, '07.—The musical Brownie, John A. West, presents one of the most comical acts in vaudeville. He is costumed as a brownie, and his appearance alone sends the audience into ripples of merriment. But West's act does not end in costuming, by any means. He has a series of instruments that he plays and plays well. The saxophone and cornet are his favorite instruments and with these he is certainly a professional. A full grown Siberian wolf is introduced and joins with West in producing a series of musical tones that bring down the house. West is a comedian of the first class and was heartily endorsed.

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IN
OLD FRIENDS.

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Don't talk hard luck, don't think hard luck,
don't look hard luck, and don't have anything to
do with anyone who does. Hard luck is catching;
keep away from it. Laziness is a great breeder
of it; HUSTLINGNESS a great cure for it. If
you've got it, WORK it off.

"SUNNY SOUTH"

APRIL 8, KEITH'S, CLEVELAND.

Maida Dupree

CHAS. H. BURKE and DUPREE MAIDA

AND "THE INKY BOYS."

IN "THE SILVER MOON."

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Will Challenge the World for Juggling Balls.

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BOBBY MATTHEWS AND ASHLEY HERBERT

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Offering Edmund Day's cyclonia farcical comedy "OUT ALL NIGHT"

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ENGAGEMENT. THIS DEPARTMENT OF VARIETY IS THE
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TO MANAGERS, AGENTS, ARTISTS AND OTHERS CONCERNED

FAY, COLEY AND FAY

Take this method of dispelling and correcting certain false statements sent broadcast by brother artists and others. READ THIS: On our arrival in Chicago two weeks ago, first time in eight months, we were confronted with the startling news that we bribed, perjured or hypnotized a certain agent in Chicago to get engagements. There is positively no truth in this. We have been friendly with this agent long before we ever contemplated playing the Association time. On the Christmas of 1905 we presented him with a handsome cigar cutter and knife, put purely through friendship. The report that we gave him a \$200 diamond ring last Christmas is absurd. We confess that the case would seem peculiar to our friends in the profession, owing to the fact that we secured two shows a day contracts three weeks after the act of Fay, Coley and Fay was placed before the public. The reason is, our act won immediately by its merits and we have been successful ever since. To the wise ones who started the false rumors and those jealous and envious of our success, we will pay \$100 in cash if they can prove that we paid an agent or anyone else any money or made presentations of jewels for securing time for us. The audiences have helped to make our act a success and increase in salary. We have always pleased the public and managers and continue to do so. We trust that this will remove all erroneous impressions and that the scandalizers who made free use of our names in connection with the above will hurry to earn the \$100 offered. Thanking all our friends who have defended us, and hoping all others will be guided by our sincere and frank statement, we remain, very truly,
FAY, COLEY AND FAY.

READ THIS:

In 1908, two weeks after our act was organized, we received the following from Mr. Fred Buchanan, Manager Ingersoll Park, Des Moines, Iowa: "I consider Fay, Coley and Fay the best singing and talking act that ever played Ingersoll Park. They took six and seven encores every performance, something that has never been equaled in the history of the park. Their act is full of action from start to finish."

HERE IS ANOTHER:

"To Whom It May Concern:

"Fay, Coley and Fay have been with my company this entire season and I can safely say without question their act was one big hit and proved a great addition to my olio and show. I might also state they are unquestionably the most reliable and trustworthy people I ever had in my employ in the past fourteen years.
(Signed) AL REEVES."

HOW'S THIS:

"Col. Gaston Bordeverry and his company are heralded as the headline attraction. Really an act which divides honors with the other mentioned is that of Fay, Coley and Fay. It is a

We have many more unsolicited endorsements but space does not permit publication.

sort of minstrel specialty and made a big hit with the two large audiences yesterday."—Courier-Journal, Louisville, Nov. 13, 1905.

FROM PROVIDENCE, R. I.:

"Fay, Coley and Fay, three clever singers and dancers, as they are listed, offer the most original act seen at the Westminster this season. It is a novelty in every sense of the word, and the excellence of the act was fully recognized by the audience yesterday afternoon. Their skit is entitled 'The Minstrels,' a blackface comedy, and they are successful in producing laughter from their first appearance."

IN ST. LOUIS:

"The novelty on the bill is the act by Fay, Coley and Fay, three blackface comedians. They are comical fellows, who have been supplied with quite a bit of new business."—Globe-Democrat, St. Louis, Oct. 8, 1905.

IT'S A HUMMER:

"Fay, Coley and Fay have a real busy minstrel turn that is all too short (20 minutes in one). All three members work hard and get all the applause they can handle. The act is a hummer and will drive away the blues."—Cincinnati Enquirer, April 17, 1906.

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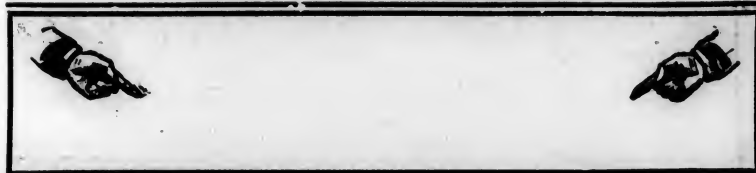
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Under personal direction of MR. SAM. GOLDIE.
WEEK APRIL 22, CASINO, PHILADELPHIA.



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JACK LILLIAN
BROWN AND WRIGHT

Most beautiful singing and dancing act in vaudeville.
Management JACK LEVY, 140 W. 42d St., N. Y. City.

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Sensational Bicyclists. The only ones turning a back and forth somersault on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, Chicago Opera House Block.

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The Girl Wonder
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WILL PLAY A LIMITED ENGAGEMENT IN VAUDEVILLE.

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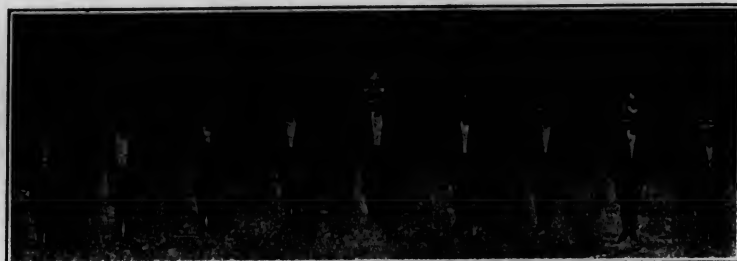
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Season '07-'08 Principal Boy, Drury Lane
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Presenting "The College Boy Juggler," added
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Musical and Plastic Artist.

Presenting two novelty acts that are away from
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Singing Comediennes and Dancers.

ACTS NEW AND ORIGINAL.

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ORIGINAL DRUNKFRED KARNO CO., "A NIGHT IN ENGLISH
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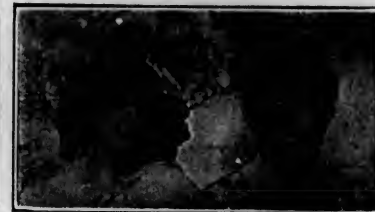
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Reeves is seen in the character of Bill, a
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Next two weeks, Empire, Hoboken.

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IN VAUDEVILLE

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Artistic EquilibristsA superb demonstration of equilibrium, with
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BOOKED SOLID UNTIL JULY 1ST.

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IN "THE INSURANCE AGENT"

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Always Working.

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Fay, Coley and Fay

Singers and Dancers, who were a pronounced Hit at Every Performance this Season.

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Six Pretty Girls Direct from England, who also caused a Sensation at Every Performance.

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The Clever Tramp Cycle Rider and a Big Laughing Hit at Every Performance.

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A Clever Comedian who has made good for three years. Another Laugh Manufacturer.

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Now you can see for yourself why my show is a Big Success. Besides the above

16 Young Beautiful Girls

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The Marvelous Handoff King. Who also made good and caused much comment this season.

The Clever, Talented and All-around Good Burlesquer.

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The Most Beautiful and Handsomely Formed One of the Cleanest and Best Laugh Makers in Show Business, Bar None.

ED MORRIS "THE POLICEMAN."

"ONE" COMEDIAN

AL REEVES

THAT'S ALL.

I GET THE MONEY

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IN

"Bumpty Bumps"

It isn't the name that makes the act—It's the act that makes the name.



THE KING OF IRELAND,
JAMES B. DONOVAN
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RENA ARNOLD
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DOING WELL, THANK YOU.

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The Bad Boy in "A Night in a London Music Hall."

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Week April 22, Empire, Hoboken.

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SPECIAL FEATURE "HIGH SCHOOL GIRLS."

Hilda Carle

AND HER

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In vaudeville as extra feature.

Harry LaMarr

Special scenic effects and three hanging pieces.

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Comedy Act in "One."
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THE COLORED COMEDIAN AND SONG WRITER.

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And Comedy Gymnastic Evolutions.
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Valerie Bergere and Company

TIME ALL FILLED.

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"The 5 Majors"

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Address Frank Major, Vaudeville Club, London, England.

At Liberty for Next Season
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GEORGE GARDEN AND SOMERS
WORLD'S GREATEST XYLOPHONISTS
Also Introducing Trombones and Saxophones
Fifteen Minutes in "One"
Address all communications to GEO. GARDEN, care of "JOLLY GRASS WIDOWS" CO.

Netta Vesta

SINGING COMEDienne

Keith Circuit

Address care VARIETY

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"Watson's Burlesquers are at the Academy this week and bid fair to attract a capacity house at every performance. This as an old familiar burlesque troupe and its coming is eagerly looked forward to by Pittsburgh burlesque lovers. Long before 6 o'clock yesterday afternoon every seat in the house was sold and standing room, when the curtain rose, was at a premium. William B. Watson, the clever old 'Billy,' is, of course, the sauce and pepper of the show. Although the owner of one of the best drawing attractions of the burlesque circuit and easily able to send the show out with nothing but his name to insure crowds, Watson works all the time and continues to uphold his reputation won long ago. The chorus is away out of the ordinary. It is composed of pretty girls, who really sing and dance. The principals and a few members of the chorus appear in the vaudeville section and this feature is most entertaining."

BARBER-RITCHIE TRIO WHEELWRIGHTS

Time all filled until our return to Empire Theatre, London, ADDRESS WESLEY & PINCUS.

Meredith Sisters

DIRECTION GEO. HOMANS.

ANNUAL ANNOUNCEMENT

Eastern Circuit Association and Columbia Amusement Company TO WHOM IT MAY CONCERN

The repeated rumors that have been circulated recently, connecting the Hyde & Behman Amusement Company with the Empire Circuit Company, are entirely without foundation, and whoever circulated such reports are telling that which is not true. We have an agreement with the Columbia Amusement Company and other shows that covers a period of ten years, which we expect to fulfill.

The Hyde & Behman Amusement Company is a responsible business firm operating with good faith as its first principle, and has never broken a contract to which its name has been affixed.

HYDE & BEHMAN AMUSEMENT COMPANY, (Signed) RICHARD HYDE, President

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DAINTY DUCHESS
BON TONS
VANITY FAIR
BEHMAN SHOW
HYDE'S SHOW
PARISIAN WIDOWS
NEW YORK STARS
HIGH ROLLERS
MORNING GLORIES
TROCADEROS
BOSTON BELLES
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TEN CENTS

VARIETY

VOL. VI., NO. 7.

PRICE TEN CENTS.

APRIL 27, 1907.



FRANK & PAULINE BERRY.

K. & E. HAVE AGREEMENT WITH THE SHUBERTS

The New Vaudeville Magnates About to Arrange for the Control of All Theatricals, Excepting the United Booking Offices

The "big news" promised by Klaw & Erlanger for the past few weeks is out at last. As has been intimated in VARIETY from time to time, it is a consolidation of the Shubert forces with the theatrical "Syndicate," giving Klaw & Erlanger the practical control of the theatrical world, with the exception of the managers booking through the United Booking Offices and a few others.

The preliminary papers are understood to have been signed in the big deal, and the final consummation may have ere this taken place. An official announcement is apt to be made at any time, but will probably come during next week.

The exact terms are not definitely known, although various reports are out relative to the K. & E.-Shubert agreement. One is that the Shubert theatres and companies will be operated by Klaw & Erlanger on a percentage basis, the Shuberts to continue producing while the business management will devolve upon the larger firm.

A corporation will doubtless be formed, and it is reported that A. L. Erlanger, Alf Hayman, William Harris and Nixon & Zimmerman will officer the new company.

Congressman Cox, of Cincinnati, who is largely interested in the Shubert ventures, along with Messrs. Rhinock and Anderson, of the same city, are said to have placed their Shubert holdings at Klaw & Erlanger's disposal, and this move would have given the latter firm the control of the Shubert houses, regardless of the Shuberts' wishes in the matter.

Levi Mayer, the Chicago attorney for K. & E., has been in the city this week, and the lawyer has attended previous meetings held looking towards the consolidation, one of which at Atlantic City Lee Shubert attended also.

In whatever form the new combination takes, there will be a working cash capital of at least \$2,000,000, and the vaudeville enterprises placed in a sub-division of the parent body of the K. & E. firm will be operated from that fund.

The acquiring of the Shubert list of theatres, whether under a working agreement or entirely, will give to Klaw & Erlanger the vaudeville circuit sought, without further parleying.

In view of the success of the opening week at Philadelphia, with the annexing of the Shuberts', more "advanced vaudeville" will likely be played next month. The Tremont in Boston will probably open, and the Majestic at Columbus Circle, New York, may become a vaudeville resort before the fall, when it surely will.

In Brooklyn two more theatres are certain for K. & E. next season. Beside the Grand Opera House, which has been announced, Hyde & Behman's Adams street house is supposed to be one of the two, while the other is the Broadway Theatre, situated midway between Williamsburg

and East New York, and will cut into the patronage of Williams' Gotham and Frank A. Keeney's Fulton Street.

In Chicago the report is that K. & E. will take over the Shubert leases at the expiration of the present season, with the result that the Garrick in Chicago will play K. & E. "advanced vaudeville" commencing with the next season together with the other houses in that city to be opened by Klaw & Erlanger for the same purpose.

Delighted with their Chestnut Street Opera House, K. & E. have decided upon two more vaudeville houses for Philadelphia. One is the Park Theatre, the other is not known, although it may be the new house now building in West Philadelphia, a locality thickly populated, but not capable of supporting a high-priced house.

Nearly all the theatrical interests intertwined with the Klaw & Erlanger firm will be included in the new organization. Stair & Havlin will have a part, although this firm has not been as prominent in the negotiations as the papers have given them credit for.

It is said that Mr. Erlanger is looking towards London. He has an opinion that his "advanced vaudeville" would be liked by the English people. Mr. Erlanger's connection with Oswald Stoll, of the Moss-Stoll Tour, would bring about an easy entrance into the English capital. If K. & E. have this in view, it will probably be deferred until the home situation settles.

Although it is stated in some directions that a peace arrangement between the present vaudeville factions is impossible, it is rumored that a meeting occurred this week at the residence of one of the interested parties, and was attended by Alf. Hayman, B. F. Keith, E. F. Albee, Percy G. Williams, F. F. Proctor, and others, when the situation in detail was discussed.

It is claimed that among the suggestions made at the meeting was the feasibility of a grand amalgamation of all theatrical interests in every branch.

The vaudeville managers present are said to have assented to this proposal provided the valuation of each house was based upon its earning profits for the past two years, as shown by its books.

Other propositions were submitted and talked about, all with the end in view that the theatrical business world should become one big peaceful family.

CHEAP VAUDEVILLE UPTOWN.

A well-known real estate operator has purchased five city lots on 116th street, between Lenox and Fifth avenues, and purposes the erection of a popular-priced vaudeville house, to be ready for occupancy in the fall. The real estate man refuses to make known the identity of the real purchaser for whom he is acting.

ROOF GARDEN BILLS.

Both Hammerstein's Paradise Gardens over the Victoria Theatre and Klaw & Erlanger's "Jardin de Paris" on top of the New York Theatre have their opening bills for the summer season laid out.

Hammerstein's, which is scheduled to open on June 3, will present as the first show Collins and Hart, Gus Edwards' "Schoolboys and Girls," Rice and Prevost, Camille Trio, Willy Pantzer and company, "That" Quartet, Barnold's Dog and Monkey Pantomime, "The Sunny South" and Vasco, "The Mad Musician," besides two feature acts, one native and one imported, which are maintained as profound secrets by the management.

For the New York, a review under the direction of Florence Ziegfeld is planned, running about 40 minutes, and travestying local events of the past season; also five foreign acts new to this side including probably "Moses and Son," the Karno pantomime employing about 35 people, and another pantomime in which Mlle. Dazie will be the chief figure. Two or three domestic offerings will be seen, and for the closing number, a transformation scene is proposed, patterned after the roller skating portion of "The Parisian Model." The scene will shift, from summer to winter, giving the audience a glimpse of both roller and ice skating.

The opening for the "Jardin de Paris" is set for June 1, but the recent fire placed the roof in such a condition that a short postponement would not be surprising.

Willy Pantzer is engaged by both aerial resorts, and the confusion has yet to be straightened out. The Morris Office claims a prior contract to the Hammerstein booking.

BIG MEN TOGETHER.

Philadelphia, April 26.

While the "big guns" of theatricals and especially vaudeville were in the city early in the week, Felix Isman, Samuel F. Nixon and E. F. Albee visited together for some time.

The first two are on the K. & E. side, and while the meeting had no possible significance, it caused comment.

ENGLAND ASKS FOR EVELYN.

P. J. Casey, the booking agent, was commissioned this week by Jenie Jacobs to secure from Evelyn Nesbit Thaw her terms for an appearance in the music halls on the other side. No limit was placed on the inducement that would be offered to the most prominent figure, not excepting the defendant, in the recent odoriferous murder trial.

Mr. Casey straightway made diplomatic representations to the ex-chorus girl model and placed the trans-Atlantic offer before her. The matter is still pending.

GERTIE CARLISLE GOING WEST.

Philadelphia, April 26.

Gertrude Carlisle, well known in vaudeville circles as the former partner of Sager Midgley, will leave the "Tattooed Man" this week and go to Chicago to prospect in the field of matrimony. A Chicago business man will be the other half of the new act.

Isabelle D'Armend, who has been appearing with Carter De Haven, will be Miss Carlisle's successor in the Frank Daniels piece.

SMALL MANAGERS ORGANIZE.

Springfield, O., April 26.

The National Vaudeville Managers' Association was formed here April 23, with a capital stock of \$150,000. Thirty vaudeville managers, representing fifty-two houses, are attending the meeting as the guests of Gus Sun.

The Association elected the following officers: J. Thomas Ward, of Hamilton, O., president; Charles J. Schuh, Wheeling, W. Va., vice-president; W. J. McShaffery, of Monessen, Pa., secretary, and O. G. Murray, Richmond, Ind., treasurer.

Gus Sun was made booking manager. The capital will be used for the erection of vaudeville theatres in cities and towns where there are none.

THIRTY-TWO WEEKS AT \$650.

A couple of weeks at \$200 each may be quickly figured, but 32 weeks at \$650 runs into so much money that only big men of affairs or the United States treasurer could compute the total amount and realize how much it is.

Eva Tanguay is going to count all that currency in the course of time, however. She has been booked by the United Booking Offices. W. L. Lykens was supposed to have booked her, and perhaps he did, but there is no definite information at hand whether Mr. Lykens will receive commissions from Miss Tanguay's long route, which commences September 2 next.

WILLIAMS LEAVES MAY 7.

On May 7, next, Percy G. Williams will set sail for Europe to be gone for an indefinite period.

Mr. Williams will accept no more foreign acts until he arrives upon the ground, when he will look over the available material.

Upon returning from the foreign soil, the American manager will leave no personal representative behind, booking in the future as he has done heretofore, but with a better knowledge of present day conditions abroad through personal observation.

TOO MUCH FOR WILKIE BARD.

As a suggestion of the fever into which the English artists and agents have worked themselves through the reported sums of moneys paid for acts by American managers, a cable was received this week by Percy G. Williams asking if he would pay \$1,750 weekly for Wilkie Bard, an English singer.

Mr. Williams did not reply. He, as well as other American managers, has knowledge that Mr. Bard is drawing down a weekly stipend on the other side of a great deal less, with the aid of a "plugger" in a box, who assists in his songs.

EDOUIN'S SALARY \$1,150.

Cincinnati, April 26.

Willie Edouin, the English actor, by his attorney, D. F. Cash, has brought an action against the Olympic Theatre Company alleging breach of contract. Mr. Edouin entered into an agreement with the company for his act to be played one week, for which he was to have received \$1,150. The contract was canceled, the Olympic passing under other management.

BASEBALL To-day, 3:30 P. M.—American League Park, N. Y. Americans vs. Washington.—Advt.

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Vol. VI.

No. 7.

Nothing could have been more calculated to undermine the belief held by artists after years of distrust that a contract under the present condition of affairs in vaudeville is a valid piece of paper than the Empire City Quartet deliberately breaking its agreement with Weber & Rush for the purpose of playing an engagement with Klaw & Erlanger.

It is a deplorable matter of record that the Massachusetts judge did not grant Weber & Rush the relief prayed for in their petition. The childlike plea that William Hammerstein in agreeing to a cancellation of the Quartet's appearance at his theatre canceled all remaining time of the Quartet in the United Booking Office may appear tenable to the laymen in sympathy with the contract breakers, but if it has any actual basis, could not be presented as sufficient evidence in a court of law, for Mr. Hammerstein did not have the authority to cancel any contracts other than his own, and as a matter of fact, after the Hammerstein matter had been agreed upon, the Quartet solemnly assured Messrs. Weber, Rush, Albee and Williams that it would play out its contracts. Not alone has Mr. Morris overturned one of the firmest structures regarding contracts, erected by himself, through the support given by him to this contract breaking, but he has set a precedent for the opposition.

The threat made that if any further steps were taken to restrain the Empire City from breaking its contract, means would be found to remove Vesta Victoria from the Keith bill in Philadelphia this week, while technically perhaps a good business move, will not inspire confidence that when an advantage is to be gained or obtained, either will allow a little thing like a written contract to stand in the way.

Had Weber & Rush brought their action in the United States Court, we have not the least doubt that a permanent injunction would have been issued, and the refusal of the Salem justice to restrain the Quartet from playing should not be accepted by any artist as good law. The opinions of the court as expounded in this case were peculiar, and its sympathies apparently mistakenly directed towards the Quartet.

The Boston Quartet sails for Europe next fall to fulfill an eight weeks' engagement.

Jack Wilson and company start West on Monday to be gone one year, playing the Western time.

"The Black Crook, Jr." company playing burlesque in one-night stands closes at Altoona, April 30.

The meeting day of the Vaudeville Comedy Club has been again changed from Tuesdays to Sundays.

Nat Wills opens at Williams' Alhambra Theatre on May 6, and will play six or eight weeks around New York.

The Victoria Theatre will remain open during all the summer season as no time will be taken for improvements.

Rube Welch and Kittie Francis, a new act for New York, have placed themselves under the direction of Jack Levy.

"The Three Chevaliers," John DeLoris' singing act, will play its first engagement at the Atlantic Gardens on April 29.

Shannon and Mason in "The Astrologer" will play the Fifty-eighth Street April 29, with Pittsburg, Buffalo and Detroit to follow.

The new sketch soon to be produced by Bert Leslie will be named "At the Bath." Mr. Leslie is now appearing in "Hogan's Visit."

Max Berol-Konorah, president of the I. A. L. of Germany, will be in the city during the next two weeks, preparatory to sailing for home.

Violet Duseth, after four seasons under the management of H. S. Woodhull, has signed with Chas. E. Taylor's "Parisian Belles" for next season.

Franklyn Wallace for next season has in view the rendering of poems in verse and song somewhat after the style of H. Sims Reeves, the English tenor.

In Europe at the present time when an artist of any rank is asked what his

plans are for next season, he answers "Oh, I'm going to America."

When time has been secured for Victory Bateman, the actress will reappear with "Sweethearts," the sketch employed by her when last in vaudeville.

John Keefe has been engaged by Klaw & Erlanger for a part in the summer review to be presented by George M. Cohan on the New Amsterdam Theatre Roof.

Henry Myers closes his theatre in Yonkers after the week of May 6, and will immediately start rebuilding the edifice, considerably enlarging it for next season.

Harry Corson Clarke closes his season to-morrow night at Hammerstein's Victoria. His vaudeville tour has extended from coast to coast, covering 69 weeks.

Fields and Ward were booked for the K. & E. Philadelphia house next week, but may not play owing to sudden illness overtaking Fred Ward on Thursday last.

Nick Norton, manager for Hyde & Behman, expects to leave for Mt. Clemens on May 10, to remain away three months. This is Mr. Norton's usual summer recreation.

The Klaw & Erlanger vaudeville enterprise in Philadelphia has developed a system of "repression" in the matter of advance announcements of bills on both sides.

The United Booking Offices has taken a lease of the entire eighth floor of the St. James Building beginning May 1, and will sublet the rear offices to the favored agents.

Frederick Donaghey, who had charge of the New York Roof press work last summer, will spend his vacation this warm season at Chicago, attending to "The Man of the Hour."

Jack O'Toole is proprietor of the Bijou Theatre at Edmonton, Alberta, Canada. "2,800 miles from Broadway" is the manner in which Mr. O'Toole describes his present location.

The newspapers of New Orleans are predicting a change of policy in the Crescent, Greenwall and New Baldwin theatres, similar to the one outlined in VARIETY two months ago.

The Orpheum, Brooklyn, will close for vaudeville, May 27; the Colonial on June 3, while the Alhambra may remain open all summer or as long as conditions during the warm weather warrant.

Keith's, Philadelphia, is giving away advertising souvenirs in the shape of a baseball counter or scorer. By revolving circles a complete record of the game may be kept. It has a prettily decorated cover, and is convenient to carry.

Frank (Slivers) Oakley and Charles Siegrist have been booked for twenty-five weeks next season through the William Morris office. The clown and the acrobat will travel as a team, Mr. Siegrist closing

the act with a sensational "double" from the ground.

An Associated Press dispatch dated Reno, Nev., last week, said: "Reno, Tonopah and Goldfield are each to possess a \$75,000 theatre within the next six months. The Orpheum Circuit and the Shubert Syndicate will send their attractions there."

Harry Leonhardt, manager of the K-P. Twenty-third Street Theatre, will invite the employees of Ellis Island, about 400 in all, to attend one performance when Joe Welch produces "At Ellis Island" in the house for the first time during week of May 13.

From London comes the news that Fanny Fields has lost the suit entered against her by Manny Warner, the English agent, for booking her in the music halls, which time she afterward cancelled. Warner recovered a judgment in full for \$375.

The report of the Variety Artists' Federation of England for the period from February 18, 1906, to March 31, 1907, includes among its items, \$25,000 paid to members called out in the recent strike, and to those on picket duty. The balance in the treasury at the date of the statement was \$7,500.

Grace Filkins, who has been away from the varieties these several years, will return next week, appearing with James Horne in "Proper Improperities," the sketch in which Mrs. Thorndyck Boucicault was seen in 1902. The piece is at the Union Square, Monday.

Albert Sutherland's latest importation is the Renwood Troupe of acrobats. The act is done on a black velvet draped stage. The costumes and apparatus are treated with a chemical preparation making the performers stand out with wonderful brilliancy from the black background.

The conspicuous success of several of the better class burlesque shows this season seems to have borne it in upon the burlesque managers that a good deal more is expected of them than they have been in the habit of delivering, and on all hands there are promises of expensive productions next season.

"The Four Terrors," an English girl act, resembling that of the Original Madcaps, are due to arrive here May 10. They open with "Pat White's Gaiety Girls" at the Gotham Theatre, New York, the following week, and will spend the summer with the same organization, which is scheduled to play summer stock burlesque at the Theatre Royal, Montreal.

Belle Ashlyn, formerly a member of "The Rollicking Girl" company, and Mabel Freney are booked to open at Keeney's next week with a new "sister" act called "College Chums." It is a full stage offering and serves to introduce as an incidental one of Thomas W. Lawson's blooded bull pups, now the property of one of the girls. It is probable that the act will not be in shape to play the Keeney date next week, in which case it will be put over until May 6.

THE BATTLE OPENS

Klaw & Erlanger Have Successful Debut as Vaudeville Managers at Philadelphia.

Philadelphia, April 26.

The first conflict in the vaudeville war opened here last Monday when Klaw & Erlanger made their debut as producers of "Advanced Vaudeville" in the Chestnut Street Opera House. If there was any disappointment in the absence of the expected sensation, it was not discernible.

It was but natural to expect, with the amount of talk regarding the new venture and the splendid bill presented as the opening attraction, that the patrons of vaudeville would respond, which they did in such numbers as to crowd the house. The bill "played well" and a remarkably smooth performance was given even on Monday afternoon, with the result that capacity audiences have been played to since.

The bill at the Opera House this week is costing the management about \$4,850. It is the distribution of that amount which causes the quality. The headliner (Four Mortons) receives \$1,000, and the remainder is divided among eight acts, none receiving less than \$300.

It is the first time that so much money has been spent on a vaudeville show, without a "feature" securing the major portion. The excellence of this week's bill and performance is admitted, even by the opposition, and rebounds to the credit of William Morris, the booking agent, who undoubtedly accepted it for granted that no number could counter against Vesta Victoria single handed, and placed this mammoth variety show to offset the effect of the English woman's name.

At the Keith house, almost across the street, the competition was felt on Monday afternoon, when despite the initial appearance of Miss Victoria and several new acts, the house was not full, but Monday night found every seat filled, and on Tuesday and during the balance of the week Keith's has "stood them up."

This would argue well for the success of both houses in competition, but it remains to be seen what will happen after the novelty wears off and especially in the warm weather. It is felt here that K. & E. will depend upon "special attractions" taken from their combinations and that this policy is to be resorted to is proven by the announcement of the feature of next week's bill.

The gainer in the fight should be the vaudeville patron who is sure to receive more for his money than during the many years Keith has had the field to himself.

It is believed that the acts to be held over here by K. & E. will be sent to Rochester to open the siege in that city May 6. The Keith management had intended transferring Vesta Victoria to Cook's, Rochester, for that week, but Bert Cooper held a conference with E. F. Albee here on Monday, and whatever threats were used resulted in Victoria's original booking for the Twenty-third street house, New York, standing.

Trouble was anticipated on Monday owing to the cancellation of the Weber & Rush date for this week by the Empire City Quartet. It was pretty well known

in this city that the United Booking Offices, after the defeat of their injunction motion by the Salem (Mass.) court, ordered new papers and affidavits drawn to enjoin the quartet from appearing here.

Upon the arrival of the K. & E. people and E. F. Albee, of the United, it leaked out that should the quartet be prevented from appearing, plans had been made by the Morris Office to remove Victoria from the Keith program, and Miss Victoria had acquiesced in this move.

Along what lines this would have been done is not known, but Miss Victoria is under contract to Klaw & Erlanger for next season, and that she would have been called out, had the quartet been further interfered with, is unquestioned.

This phase of the situation, fully understood by Mr. Albee, is probably the real reason for the peaceful opening of both programs.

Next week's bill in the Chestnut Street Opera House will include Victor Herbert's "The Song Birds" number from the "Land of Nod" with the original cast, including Helen Bertram, Gus Weinberg, William Burress, etc. Adele Ritchie is also promised, as are the Three Meers, Harry Tate's "Fishing," the Powell-Cottrell equestrienne act and others, in addition to the Four Mortons and the Empire City Quartet, held over.

To combat this Keith will retain Vesta Victoria and Rice and Prevost, adding Herzog's Horses, Harry Tate's "Motoring," Tighe's "Collegians," Belleclair Brothers, Gallagher and Barrett, Genaro and Bailey, Mr. and Mrs. Mark Murphy, Tom Hearn and several smaller acts.

William Tucker, who was stage manager for Mlle. Dazie during her "Red Domino" engagement, had charge of the stage at the Chestnut. The orchestra, under Joseph Kearney, which was formerly at the Chestnut Street Theatre, did unusually well, although handling music of a style almost entirely new to them. The house attaches were all new and attired in showy uniforms.

The billing for this week's two vaudeville shows has been expensive. Klaw & Erlanger have spent about \$3,000 plastering billboards, as far away as Atlantic City, while the Keith house expended \$1,500 for the same purpose.

K. & E. will have to play to over \$11,000 on the week to even accounts if the preliminary billing is figured in the first week's expenses, and provided Nixon & Zimmerman do not hold a percentage arrangement with K. & E. for their vaudeville shows, which is the general supposition.

PREFERS VAUDEVILLE.

Geo. E. Murphy, of Murphy and Whitman, was approached the other day by the author of a well-known melodrama, with a proposition to lengthen their present sketch "Old Friends" into a four-act play, and to star with Mr. Whitman next season under the author's management.

Mr. Murphy, after considering the matter, elected to remain in vaudeville.

HAMMERSTEIN TO EUROPE.

Oscar Hammerstein sails for Europe via Canada next week. He left on Thursday for Montreal to consult with the lessees of the Canadian rights to his cigar-making invention, going direct from there to the continent.

Despatches from Washington, D. C., this week brought a report that the impressario-vaudeville-manager was negotiating for a site upon which to build a theatre and convention hall in the national capital. The plans, according to all information obtainable have been all but perfected, and only a few incidentals remain to be completed before the actual work of construction commences. The theatre and auditorium should be completed, if the deal goes through, by January 1, 1908.

LORIMER SAILS NEXT SATURDAY.

The "Celtic" next Saturday when she leaves New York will have as passengers Mr. and Mrs. Jack Lorimer. The Scotch comedian, who has become very popular during his stay over here, both off and on the stage, has been booked for a return engagement of twenty weeks next season at a figure said to be double the amount he originally came over for.

Mrs. Lorimer, who will be known professionally hereafter as "Polly Scotch," holds a contract for an American appearance at the same time. Mrs. Lorimer enjoys considerable of a reputation abroad as a singer of Scotch ditties, and formerly reveled in the stage name of "Stella Stahl," but recently, quite by accident, decided to hereafter call herself "Polly Scotch" as more expressive of her specialty.

MURPHY SURE AT LAST.

Joseph Murphy, said to be "the richest actor in the world," is again announced to play a few weeks in vaudeville. The death of a brother recently took Mr. Murphy out of town and he has not been seen on the stage in a little over a year. His vehicle will be a condensed version of "Kerry Gow." It opens at Keeney's, May 13.

SHUBERTS GIVE UP DES MOINES.

Des Moines, Ia., April 26. The Shubert Brothers have announced that they will discontinue the management of their local house. It has been a losing venture from the start and it has been suspected for some time that it would reopen next season under other management than that of the Shuberts. A moving picture show will fill out the season and next year's policy remains to be determined.

KNOWLES ON A BILLBOARD.

R. G. Knowles is the first vaudevillian to pay for the printing and maintenance of a twenty-four sheet stand out of his own pocket. He has contracted for one of the locations on the building at the northeast corner of Forty-second street and Broadway. Knowles advertises simply that he sails for England in May and returns to America in October.

MORRIS BOOKS BRIGHTON.

William T. Grover has again secured a lease of the Brighton Beach Music Hall for the summer and placed the booking of the house in the William Morris office.

HYDE & BEHMAN'S CHANGE OF AGENTS?

The conclusion was accepted as a certainty this week that if the Hyde & Behman Adams Street Theatre, Brooklyn, plays vaudeville next season, William Morris will do the booking for it instead of the United Booking Offices, which now supplies the acts.

Morris would have placed bills in the house for the two weeks following the regular season's close, May 4, had not a recent decision of the Hyde & Behman Company to give no further Sunday concerts this season interfered with the agent's plans.

There is a possibility that Hyde & Behman will no longer conduct the Adams street house, but that it will be disposed of to Klaw & Erlanger or some one interested with them. Frank A. Keeney, the Brooklyn manager, laid plans to secure the lease, but the negotiations are understood to have been blocked by K. & E., who lately took over Hyde & Behman's Grand Opera House in the same borough for one of their Brooklyn homes for "Advanced Vaudeville" commencing in the fall.

MORRIS ABSOLUTE.

William Morris is, and will be, absolute arbiter in the matter of bookings for the Klaw & Erlanger advanced vaudeville, at least for next season. The only instructions he will receive are the various amounts of money to be allotted for each house and Morris will put in such acts as he may see fit provided he keeps within the appropriation set aside for that purpose.

NO MONEY FOR ROAD SHOW.

The artists who played the Academy of Music in Fall River last week are mourning the absence of their salaries. They closed on Sunday night and sought the manager who engaged them, a man named Smith. He, however, was not to be found and they were compelled to return to New York without the reward of their labors.

But one act, a woman who was compelled to close on Saturday to make another town, received any cash. Smith has another vaudeville show in Portland this week and the Julius Cahn office has sent word to the acts that Smith's share of the receipts will be held back until the salaries are paid.

BIMBERG WAITING.

M. R. Bimberg ("Bim the Button Man") has suspended operations on the construction of his theatre in the Bronx. The plans are ready awaiting the beginning of actual work. The theatre can easily be finished by the fall.

"Bim" is watching with unalloyed pleasure the struggle between the United Booking Offices and Klaw & Erlanger in the vaudeville field. He is awaiting a visit from one or both sides with a proposition to do business.

BURLESQUE'S RECORD "JUMP."

The record "jump" for a burlesque company will happen after the night show on May 11 at Minneapolis, when Miner's "Americans" will board a train, coming direct to New York and opening at Miner's Eighth Avenue Theatre the following Monday.

WESTERN'S IMPORTANT MEETING

Committee Appointed to Locate Sites Will Report, and Officers to Be Elected

The terms of office of most of the executives of the Empire Circuit Company (Western Burlesque Wheel) expire this year and a new ticket will be voted upon at the coming meeting of the stockholders in Cincinnati next Wednesday. It is said that no opposition to the present administration will develop and the same set of officials will be re-elected.

The meeting will be an important one. A committee composed of H. C. Miner, Harry Martel and James Lowry has been engaged for four months past in the business of looking into desirable sites for new theatres for the circuit. The report of this committee will be presented to the stockholders and executive board, and the matter of next season's operations and extensions will be acted upon before adjournment.

This report will include the important matter of providing for Brooklyn for next season, where municipal improvements will put the Imperial Theatre out of commission. One scheme that has been suggested, and which is regarded with some favor, is the proposed moving of part of the theatre to the adjoining property which belongs to The Title Guarantee and Trust Company of New York.

The construction of the new boulevard would cut off only a small corner of the present building, and it has been estimated that the cost of tacking a wing on to the building to take the place of this would be approximately \$60,000. One condition that works rather against this is the political situation in Kings County, and the attitude of Senator P. H. McCarran, who controls the borough, has to be figured upon.

A report this week had it that the Realty Association, the present owners of the Imperial Theatre, had already purchased this adjoining property and that the work of moving the theatre building to the new site would be done by that concern. Some doubt was expressed that the lease would be renewed with the Empire Circuit. In such an event the question of providing for Brooklyn next year will be settled by some other means. This will be arranged at the meeting.

It has been suggested that the drawings for the coming year be made at this meeting. The sponsors for this plan will urge that there is no good reason why this should not be done, but whether the change of drawing dates will be made is doubtful.

In the formation of the Wheel next season it is probable that Worcester (Mass.) will have no place. The Park Theatre there has been a consistent loser this season, the sheets showing an average weekly deficit of \$200 or thereabouts. This will be settled, as will also the disposition of the Electra, now building in Schenectady, N. Y., in the routing. The general opinion is that this house will split a week with Scranton, shows playing three days in each place.

The increase of work in the conduct of the Empire Company's business may be found to necessitate addition of new

members on the board of directors, and these will be voted upon. Another matter that will engage the attention of the meeting will be the disposition of the new Empire Theatre to be built in Williamsburg by the opening of the season. The session will last through Thursday at least, and may remain in session until the end of the week.

There are eight cities on the Eastern Burlesque Wheel in which the Empire Company is not represented with houses. At New York headquarters of the Western crowd no one could be found who would say whether the matter of placing opposition in these places would be considered at the meeting. The greater number of the towns are regarded as not sufficiently populous to support two burlesque establishments, although it is believed that the Westerners are inclined to regard Newark as a possible field for a profitable venture.

ATTACHED "NIGHTINGALES."

The members of Campbell & Stair's "Nightingales" arrived in Boston Monday afternoon too late to go on at the Columbia for the matinee performance. The delay was due to the scenery of the company being attached with the box office receipts in Providence Saturday night. Richard Conn, of the York Music Publishing Company, instituted the attachment suit, acting for his wife, Mildred Grover, a principal in the company, who claimed \$200 for three weeks' salary which she declared was due her.

According to Miss Grover's story, she has been subjected to many annoyances from the manager of the show. The manager's enmity, she says, was caused by the Empire Circuit's "Censor Committee" ordering her placed with the show. Manager and actress engaged in an argument in Providence last week, and Miss Grover says she was directed to leave the company Saturday night.

Miss Grover wired for her husband, who brought the attachment suit. No bond could be secured until Monday morning. The company and equipment remained in Providence until 3:30 that day.

Rumor has it that the "Nightingales" will close its season to-night at the Columbia, Boston. The closing of the Worcester house next week and the approaching of the slack end of the season are given as the cause of closing. It is said that John Grieves may organize a company to fill in the closed show's time.

TWO EASTERN STOCK COMPANIES.

The Trocadero, Chicago, and the Empire, Detroit, will probably be the only Columbia Amusement Company (Eastern Burlesque Wheel) houses playing summer stock burlesque this season. Both companies have been selected.

The venture will be given up in Buffalo for this summer. It was to have been run as usual, but it was found that the Garden Theatre was in need of repairs, and \$15,000 will be spent on the house before reopening.

EARLY "DRAWING" FOR EASTERN.

The "drawings" by the Eastern Burlesque Wheel road companies will occur on June 6 at the annual meeting of the Columbia Amusement Company. The event will be somewhat earlier this season through the desire of the Wheel's members to have sufficient forewarning of the routes to be travelled next season, which is the purpose of the drawings.

The move is an expression of confidence on the part of the Eastern folk that its ranks are intact, and will not be changed; also that after the drawing takes place there will be no further moves looking toward any agreement with the opposition.

With the commencement of the next burlesque season, the Eastern Wheel will have thirty-five houses on its list, Montreal and Louisville not having been included in its last announcement, while there will be thirty-four shows from the present count.

Towns holding Western Wheel houses, with the exception of Duluth, Minneapolis, Milwaukee, St. Paul, Jersey City, Paterson and Troy will have Eastern Wheel competition while there will be eight cities (Toledo, Detroit, Rochester, New Orleans, Birmingham, Newark, Springfield and Holyoke) playing the Eastern's attractions that the Western is not yet in.

An Eastern Wheel manager said this week that while no "understanding" between the two factions was looked for, their (Eastern) position had not changed. He said the attitude of the Eastern Wheel was a pacific one, and that no negotiations, looking towards a lightening of the fight, which were commensurate with their dignity would be rejected.

READING SWITCHED ONCE MORE.

Reading, Pa., April 26.

The Bijou Theatre will be eliminated from the Eastern Burlesque Wheel and the franchise for the exclusive rights to play Eastern shows in that city transferred to Wilkes-Barre. The Bijou has been conducted as a burlesque theatre for 10 years. A money consideration is believed to have passed with the surrender of the Reading contract.

Hereafter Updegraff & Brownell, owners of the Bijou, will conduct the house for cheap moving pictures and vaudeville under contract for three years, a moving picture maker taking over the property on a partnership basis and furnishing the attractions.

LOUISVILLE SETTLED.

Cincinnati, April 26.

The Hon. R. K. Hynicka and Charles B. Arnold returned this week from Louisville, where they closed a deal for a new burlesque theatre in that city. It will be owned and operated by the Columbia Amusement Company (Eastern Burlesque Wheel).

THE 'ALBANY-TROY RECORD.

Miner's "Dreamlanders" scored the best record of the season for the Western Wheel in the Troy and Albany stand last week, the sheets showing a gross of \$2,860, as against the next best figure of \$2,671, played to by Williams' "Ideals" with "The Girl in Blue" as added attraction. The Miner show was not "strengthened" and was playing a return date.

\$100,000 SUIT AT HAND.

Lawyers for the Sparrow Theatrical & Amusement Company, Limited, operating the Theatre Royal and Theatre Francais, Montreal, are busy taking testimony in several American cities, in that company's suit, which is expected to come up very soon, against the Eastern Circuit Association, its individual members and Sam S. Scribner as president of the former Travelling Managers' Association, both having been in the organizations of the burlesque wheel in the East before the present Empire Circuit Company entered the field.

The Sparrow Company is suing these defendants for \$100,000 damages, alleging that they conspired to prevent the carrying out of contracts under which the burlesque shows were to play the two Montreal theatres during the season of 1904-05.

From the fact that the Sparrow company went over to the Empire Circuit and has been playing its companies, and from the recognized difficulty in proving the conspiracy charge, the suit is not accepted seriously by those involved in the defence, although the plaintiffs are spending considerable money in making out their case in the United States Circuit Court for the Southern District of New York.

FORCES OUT MAY HOWARD.

Chicago, April 26.

A report from Denver says that the May Howard company, which was enjoying considerable success at the Empire Theatre there, ended its season with the arrival in town of Tony Lubelski, brother of the manager of the house. Lubelski decided to turn the policy of the theatre to its former use—vaudeville.

The show, it is rumored, is playing dates in the West, headed by Allen Curtis. Miss Howard, it is believed, will take legal action against Lubelski, alleging breach of contract, if some compromise is not effected.

According to another unconfirmed report, Miss Howard will again head her own company over the Empire Circuit (Western Burlesque Wheel) next season.

ALL INTERESTED IN NEW HOUSE.

It is stated that \$50,000 of stock in the new Western Burlesque Theatre in Schenectady has been subscribed for, while assessments amounting to upward of \$15,000 have been levied and paid in. The H. C. Miner estate this week took \$1,000 block of the stock, paying for it at once, instead of waiting for the assessments to be declared. Progress on the building is reported as satisfactory. Pretty much all the prominent members of the Empire Company are now interested in the enterprise.

"KNICKERBOCKERS" CLOSED.

Louis Robie's "Knickerbockers," playing the Eastern Burlesque Wheel, closed in Cincinnati last week, and Mr. Robie returned to town immediately. The show played its season out, having started earlier than most of the others, and the owner declined to extend the time.

Lewis and Ryan will open at Hammerstein's May 20 with their new act called "The Hold-up," employing four people. It has been booked by Jack Levy.

WESTERN MANAGERS DISAPPOINTED.

Tony Lubelski, William Weston and one or two other San Francisco vaudeville managers of the cheaper priced houses in the West, arrived in the city Monday, accompanied by Arthur Fabish, of William Morris' Chicago Office.

The managers' mission was to effect a booking arrangement through Mr. Morris, but in this they failed.

Lubelski offered to deposit a cash forfeit to be devoted to the payment of any sums in dispute by acts booked through the Morris office, if Mr. Morris would send Eastern acts to their Western houses, but Morris declined all overtures.

The principal reason for Morris' declination of this circuit of 24 weeks is undoubtedly the likelihood of the Sullivan-Considine circuit which covers practically the same Western territory, coming into his office.

The Lubelski-Weston people, who compose the Empire-Weston and Burns-Lubelski circuit in the West, are in opposition to the Sullivan-Considine circuit, the booking arrangement between the circuits formerly existing ending with the present month.

"The Three L's" in San Francisco (Tony Lubelski, Sam Loverich and Archie Levy) have separated, Mr. Levy joining the S.-C. forces. The Empire Circuit, as the opposition to Sullivan-Considine is known, can not book with the Western Vaudeville Association in Chicago very well, through the influence of the Orpheum Circuit which operates theatres in some of their towns. The bills to be supplied would be limited to such an extent to avoid competition with the Orpheum that they could not compete with Sullivan-Considine, who in several cities have theatres capable of playing a fair grade of show.

This budding into a better grade circuit by the Sullivan-Considine people is not looked upon with favor by the Orpheum. Steps have been taken in several towns by the latter to squelch possible opposition from the S.-C. houses, and this will eventually divert the circuit into the William Morris office, it not being in a position to secure desirable acts in the face of the coming vaudeville fight, without assistance from an Eastern booking agency.

John W. Considine of Seattle, the head of the company, is in New York, and has consulted with A. L. Erlanger, with whom he is in sympathy through the friendship of his partner, Senator Timothy D. Sullivan, with the theatrical "syndicate."

LANDLORD CASEY.

P. J. Casey, of the Morris office, has secured a four years' lease of the second floor of the building at the northeast corner of Forty-second street and Broadway, beginning May 1, with the proviso that all the billboards above it must come down at that time.

The building is owned by the Astor estate, which built the Knickerbocker Hotel opposite, and the boards are regarded as a nuisance to the guests of the hotel.

Mr. Casey's lease provides that he shall not permit any boards on the building, but there is no embargo on the use of the twenty windows for an original advertising scheme.

The floor is now rented to a billiard parlor.

ANOTHER MUSIC COMBINATION FORMED.

As indicated in VARIETY last week, the combination of F. A. Mills, Charles K. Harris, Leo Feist, M. Witmark & Sons and F. B. Haviland for the establishment of a series of retail stores for the sale of music throughout the country has brought forward another amalgamation of interests under the corporate title "United Music Stores Company." The officers are Maurice Shapiro, president; Fred Hager, vice-president; Louis Dreyfus, secretary, and Fred Day, treasurer.

Barring the opening of one store in Atlantic City for the summer, it is understood that the new concern, which is capitalized for \$20,000, does not intend to delve very deeply into the retail business, unless it should be deemed expedient. If they find that between the J. H. Remick stores and the places to be controlled by the other combination of publishers, their goods are not being given a fair display, then, and only then, will they take steps to protect themselves. About eight concerns, all told, are said to be in the United Company.

Mr. Friedman, at present in the employ of A. H. Goetting, as announced in VARIETY, has been selected for the post of general manager for the Mills-Harris-Witmark-Feist-Haviland corporation, and assumes his duties on June 1. That concern is known as the American Music Stores Company.

Discussing the situation this week, Fred Belcher, manager for J. H. Remick & Co., said: "All these combinations can only do good to the business. It will result in a thorough understanding not to cut rates, and for this reason we shall welcome as many of these amalgamations as possible. Of course, whether we welcome them or not, they will conduct their business according to their own ideas, but the principal thing that will appeal to all of us is the prevention of cut prices and the sale of music to the ten-cent stores."

"As to Remick & Co. controlling the retail business, we have only thirty-two stores in the United States out of a probable five thousand. We alone sell direct to over two thousand smaller dealers, and there is necessarily no disposition to antagonize them."

GETTING THE HABIT.

Philadelphia, April 26.

Since the marriage last week on the road of Clara Morton, it has been strongly rumored that her brother Paul, a member of the Four Mortons, playing at the Chestnut Street Opera House, is preparing to book up on the matrimonial circuit. The identity of the bride-elect is a profound secret to all but the young couple's most intimate friends.

ALHAMBRA IN MILWAUKEE.

Milwaukee, April 26.

Klaw & Erlanger intend to conduct the Alhambra Theatre here beginning early in the summer as an all-star vaudeville house. All preparations are made and the bill is now being prepared for the initial program.

The Alhambra seats some 2,400 people, and has been booked by Stair & Havlin as a part of their popular price circuit.

THEATRICAL LEGISLATION DYING.

There was a rumor abroad in Albany this week that Assemblyman Robinson had agreed to withdraw his bill "to amend the penal code relating to Sabbath breaking" which is still in committee. There is a live probability that the other measure relating to theatrical licenses may not be passed upon this session.

The latter bill was up on second reading before the Assembly Monday. When it was reported out an amendment was offered making it possible for a tax-payer to bring suit for the revocation of any theatre's license upon the failure of the corporation counsel to bring suit ten days after the filing of a complaint. After the ten days the tax-payer himself may institute the suit upon giving bond.

Assemblyman Cuvillier, known as Mayor McClellan's representative in the Assembly, moved an amendment making the time before the tax-payer may move 20 days. The bill was thereupon sent back to the committee.

When it comes up for third reading it is probable that further amendments will be offered. One will be that the tax-payer's bond be not less than \$500, and the other that when a theatre's license is revoked the court's decision shall be subject to appeal.

A motion to adjourn was before the Assembly Monday. It was to take effect May 6. This date may be put back 10 days. In that event the Rules Committee will take charge of all pending matters, and the bill, should it not be passed before that time, may be shelved.

HARRIS ON A TRIP.

Charles K. Harris, the music publisher, will leave New York on May 10 for a two weeks' trip West, including in his visit Chicago, St. Paul, Milwaukee, Minneapolis and Denver.

Mr. Harris' stop at the latter place will be to consult a promoter who has inquired of him lately the price for which he will dispose of a gold mine in Mexico, owned for some time by Mr. Harris. An offer of \$250,000 led the music publisher to believe he had a better gold mine in reality than the title deeds evidenced, and his trip West is made one of pleasure and business combined.

Joe M. Harris, his brother, reaches town early next week to engage people for the season of "The Time, the Place and the Girl" at the Tremont Theatre, Boston; also other pieces to be put out by the Harry Askin Amusement Company, of Chicago.

Mr. Harris holds the publication rights for the music to be sung in the new piece which will be produced at the Chicago Opera House on May 11. Raymond Hubbard is the composer.

"MONEY TALK" BARRED.

Following the arrival of English papers with columns of comment on the prices offered foreign acts by agents on behalf of Klaw & Erlanger, instructions were forwarded to Clifford C. Fischer, the agent, now in London as one of K. & E.'s representatives, to be more discreet in his interviews with newspaper men, and above all to stop giving out any salaries contracted for or offered.

EMMA CARUS CANCELED.

Philadelphia, April 26.

The Grand Opera House in Pittsburgh will not be graced by Emma Carus next week. At present Miss Carus is one of the numbers on the Klaw & Erlanger Chestnut Street Opera House first "advanced vaudeville" bill.

If a secret must be publicly told, that is the reason she will not play Pittsburgh under the United Booking Offices' direction; neither will she play Hammerstein's, New York City, nor Detroit, nor Rochester.

These four weeks have been lost to the singer through her allegiance to K. & E. for seven days. She may yet be held over here for another week, then Rochester (K. & E.), so the net loss to her may not be over one week, if any.

Miss Carus received a registered letter early this week notifying her that Rochester and Detroit were canceled. On Thursday she received another advising her regarding the other two to the same effect. Miss Carus claims that three weeks of the four were not canceled in accordance with her contract with the United, which provides for two weeks' notice, and also prohibits her from playing for the opposition any city where there is a theatre owned or operated by the United.

The decision as to the required notification of cancellation will probably be settled by Miss Carus' agent, as it is likely the United will set up as a defense in the event of litigation following that he received due and timely notice.

It is stated about town that the Four Mortons have been canceled for three weeks' contracts issued by the United on the same grounds.

A short while ago, when it was rumored that Miss Carus would be canceled if she played any K. & E. time in violation of her United contract, A. L. Erlanger addressed a letter to the opposition stating that if any interference or intimidation were attempted with any acts engaged by his firm, prosecution would follow.

It is understood here among artists that any act playing opposition to the United will be canceled by it when holding contracts.

FRISCO'S "HOUSE OF MYSTERY."

San Francisco, April 26.

The Princess Theatre, in course of erection on the lot adjoining the Orpheum, is a house of mystery, and the subject of much conjecture. The house is credited to the Varney & Green combination, but no set policy has been announced as yet, hence Dame Rumor has her say. From some quarters the news emanates that Kolb & Dill are making a strong play to secure the place for their travesty productions, while others insist that its ultimate finish is in the Klaw & Erlanger column.

SENDS FOR HOLBROOKE.

Al. Holbrooke, who has had charge of most of the Joe Weber productions, has received an offer from Klaw & Erlanger to handle the staging of the vaudeville spectacles, dancing and singing acts that that firm has in mind for use on its vaudeville circuit. Mr. Holbrooke has returned no definite answer as yet.

STOLL GROWING IRRITABLE.

Oswald Stoll, the English manager, and director of the Moss-Stoll Circuit in England, is growing irritable under the pressure of the "American invasion."

The McNaughtons cabled the manager the other day requesting a release for three weeks of the time booked with him following the close of their present engagement on this side. The message asked a like prolongation for Alice Lloyd.

The answer returned coincided with the general opinion of the manager. It said in effect that no postponement would be heard of, and unless the time was played as contracted for "serious proceedings" would follow.

The McNaughtons and Miss Lloyd will leave New York on May 21, homeward bound, to carry out their contracts.

Although Mr. Stoll has made claim in the English press that he favors neither one nor another of the American agencies, his actions regarding booking do not bear out this statement. In a recent case where an extension was asked of the English manager to play a date over here which might conflict with a future booking on the K. & E. circuit, a refusal was promptly cabled over, although the time asked for was one week only.

WELCH QUITS SHOW.

Chicago, April 22.

"The Shoemaker" without Joe Welch played the Academy of Music last Sunday afternoon, Mr. Welch having taken the train for New York.

The controversy which has arisen between Joe Welch and Gus Hill over Mr. Welch booking his vaudeville sketch "At Ellis Island" for the Keith-Proctor Twenty-third Street Theatre week of May 13, and the proceedings threatened against the actor to restrain him playing the date are the causes which combined for Mr. Welch's summary action in Chicago.

Speaking of the matter, Gus Hill said: "Welch has thrown me down cold and I intend to spend every dollar I have, if necessary, to get even. I shall seek to enjoin him from playing vaudeville and have the assurance of Stair & Havlin that he can never play their houses again."

Welch, on the other hand, claims to have given Hill four weeks' notice in writing of his intention to quit, as per his contract. "Besides," he adds, "I was not an employee of Hill's, but a partner—and of course there's nothing to prevent a partner from retiring from a firm at any time he chooses. His redress is in a suit for damages, not in any injunction proceedings, as I have convinced the vaudeville managers with whom I am booked."

ROBBED MUSIC ROOM.

Bridgeport, April 26.

On Tuesday, between the matinee and night performances at Poli's Theatre here, the music room of the playhouse was broken into and some \$300 worth of instruments stolen. The music room is in the basement adjoining the dressing rooms, but none of the artists has missed anything. It was at first thought to be a practical joke, but when only part of the orchestra played the night show the police were sent for. So far nothing has been discovered of the identity of the burglars.

WARRANT FOR LORELLA.

For committing an assault upon his person, Jules Delmar, connected with the United Booking Offices, swore out a warrant for the arrest of Coley Lorella, one of the three trustees of the White Rats of America, and an acrobat belonging to the team known as Inza and Lorella. Lorella was formerly of Johnson, Davenport and Lorella.

Several versions of the affair are afloat as to the cause of Lorella's action. The performer called at the St. James Building on Monday and notified the office force he intended to "do" Delmar, who was at the time in Syracuse. On Tuesday he reappeared, and in the outer office of the suite, spying Delmar, who had entered from the inside room, struck the agent, without allowing time for the removal of his eyeglasses.

Lorella claims to be aggrieved either through having been obliged to open the show at the Grand Opera House in Syracuse, or through being placed in a dressing room there which the Arlington Four occupied. The comedian of the quartet is colored, a fact unknown to Mr. Delmar until called to his attention. It is a mistake often made, the other three boys being white.

Inza and Lorella were booked for Bennett's theatre in Ottawa for the week of April 15, having played Bennett's, Hamilton, the week before. Mr. Bennett wired Delmar he did not want the act, and the agent, to avoid laying the pair off, sent it to Syracuse, crowding the bill there to nine numbers in order to do so.

Mr. Delmar said this week that he is the only one in the United Office that has given the team any work, and as regards dressing rooms, that was not within his jurisdiction. Mr. Delmar admitted that the team opened the show, and claimed he requested them to do so, to which they assented, owing to the make-up of the bill.

Up to Thursday the warrant for Lorella's arrest had not been served. On Thursday morning Mr. Delmar was telephoned to asking if he would "let up" on the acrobat in the criminal prosecution. What further action was taken is not known.

Much regret was voiced by artists over the occurrence, the assault reflecting on the whole fraternity.

MARINELLI'S TERMS.

Paris, France, April 15.

H. B. Marinelli, the international booking agent, has entered into an agreement with the United Booking Offices of America, by the terms of which he is guaranteed commissions aggregating \$8,000 per annum. Marinelli's New York offices will remove to the St. James Building on May 1, adjoining those of the United Booking Offices.

A stipulation in the agreement provides that Marinelli must not book an act in any town where there is a theatre operated by the United Booking Offices under a penalty of \$4,000.

The position occupied by H. H. Feiber as the foreign representative of the United Booking Offices is not altered in the slightest by the entrance of the Marinelli agency into that office.

Ben Cahn is no longer the "office man" for Weber & Rush.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Hannibal, Mo., April 21.

Editor VARIETY:

In your issue of April 13 you have published an article concerning our act under the caption "Demanded More Pay." The story as printed is a gross misrepresentation of the facts, and we desire to give you the story in its true form that you may publish it and set us right with the public and managers of other circuits. We believe you will do this, as it seems to be the aim of your paper to better the conditions of the artist.

Now, then, the facts are these: We signed with the Orpheum Circuit under ignorance of conditions of travel in the West, to play fourteen weeks. We opened in St. Paul, Sunday, March 10, and were easily the hit of the bill; we were fourth. March 18 we played Denver, where we opened the show and were again the hit of the bill.

Here a condition faced us that we found impossible at the salary at which we were engaged, namely, a week open and expensive sleeper fare to Frisco.

I wrote Mr. Martin Beck that it would be impossible for us to continue unless he could advance our salary, not \$50, but \$100, and that if he would not, he must accept our cancellation. About Thursday of the week, Mr. Carsen, resident manager, brought us a wire accepting our cancellation, and I immediately turned in the transportation.

You can readily see that it was not due to what they are pleased to call "over-estimation of our importance," but simply a request (not demand) for a living salary.

We have lost but one week since then, and the managers for whom we are playing now think so well of us that we are booked for returns in every house. We played here just before we opened in St. Paul.

Jack Simonds,

For the Columbia Four.

[The above letter is published, not because we are in accord with the flimsy excuse set forth therein for a "request" of increase of salary after the contracts were signed, but merely to set forth the Columbia Four's side of the question. The act booked through the office of the Orpheum Circuit in New York City; was fully acquainted with the route laid out, and that route was not thereafter changed. If the quartet desired an increase of salary, it could have made the demand while playing St. Paul or before starting on the circuit, and not waited until Denver, which carries with it a suggestion of a "hold-up," which, greatly to the credit of the Orpheum Circuit, was not acceded to. If an artist enters into what he considers a poor bargain, his sense of honor should impel him to the faithful performance of his agreement. Had the Orpheum Circuit contracted to pay the Columbia Four more than the quartet valued its services at it is hardly likely from the action in this case that they would have returned the surplus. Even though the Columbia Four was "the hit of the bill" at both houses played, this

did not call for an increased amount of salary unless the contract so specified. When an act attempts an advantage of this nature under a signed contract, the value of organization, or the attempts to place the artist on a business-like basis with the manager are set at naught. In the ordinary course of events, the Columbia Four would have been extremely gratified to have secured the Orpheum time, and having it, should have been content to play out their contract. The cancellation will not raise managers' and artists' estimation of them, and furthermore, where did they receive or hold the right to "cancel"? which amounted to nothing more or less on their part than a refusal to play, leaving no recourse for the manager.—Ed.]

Marion, O., April 20.

Editor VARIETY:

Reading in VARIETY of a "new act" produced by Countess Olga Rossi and Mons. Vaulo, entitled "During the Performance," would say that the nature of it may be new to them but certainly is not new to the public. Thirteen years ago we did an act wherein, at the opening, Miss Fulton was seated in a box "presumably a spectator during the opening number."

We write this if, in the future, we should resurrect it, no one might say that we had "stolen" it; one hears this remark so often nowadays.

As to the veracity of this statement can refer you to Tony Pastor, Keith & Proctor, Kohl & Castle, Geo. Lothrop, M. B. Shea, Harry Davis and other reputable managers; also many artists to whom this is known.

Leonard and Fulton.

P. S.—We do not claim to be the originators.

Brooklyn, April 24.

Editor VARIETY:

I think when agents and managers call your attention to some one else using your name it is time to let all the managers and the profession in general know that the Dancing Mitchells are not playing in the West, but are just recovering from their severe accident which occurred August 29 last at Jamestown, N. Y. The parties I refer to are known as the Three Mitchells, "The Dancing Mitchells," and also as "The Three Funny Mitchells" (colored). We have established the name of The Dancing Mitchells, and are known and have been identified with the same for a number of years. I hope the Mitchells will cease using our name. They ought to, and if they don't, managers should decline to bill them as

The Dancing Mitchells.

Samri S. Baldwin, "The Royal White Mahatma," who has been confined in the Virginia Memorial Hospital, Richmond, will leave for Jersey City in a few days.

A new one-story building at the northwest corner of 116th street and Lenox avenue is to have a roof garden on it this summer with a popular-priced vaudeville show.

LONDON NOTES

By C. C. BARTRAM,
Variety's London Office, 40 Lisle St., W.

London, April 17.

Those who like to see "somewhat different" shows have varied life's monotony by a glance at the Aeroplane Show, Royal Agricultural Hall. The machines were wonderfully made. Last Monday they were put to a practical test on the sloping hillside green outside Alexandra Palace, and the only things that flew high were the hopes of the inventors. Much progress must be made if Ringling Brothers and Barnum are to import successful flying machines next year.

Last week we had a sensation in the arbitration proceedings, Oswald Stoll deliberately withdrawing, and saying he could not be a party to the proceedings if any attempt was made to "monkey" with the darling "barring" clause. It was at once rumored that he would resign from the Entertainment's Protection Association, and be followed by the Empire, Alhambra, Palace and Pavilion. The fact is that the barring clause is not only against the interest of the artist, but also a thorn in the side of the small proprietor, who has to take what turns he can get. Albert Gilmer, Sparrow and Coe are among London managers who saw the barring clause in a different light from the great Oswald, and as friction produces fire there was heated language used in some of the cross talk before the learned arbitrator. Some people think that Mr. Stoll in withdrawing was simply trying to run a "bluff" on the arbitrator. Others say he undoubtedly consulted counsel, and found there was no direct legal penalty set against the offense of pulling in one's horns. Well, a Sunday theatrical journal ventured to say that we would probably have the music hall war all over again, and if so the results would be even worse than before.

Meantime considerable pressure was put on Mr. Stoll from various sources, while he had an interval of rest in which to think matters over "in cold blood," and see the dangerous ground on which he stood. The curious result was that Mr. Stoll on April 16 wandered back into the sheep fold, and once more resumed attendance before the distinguished arbitrator.

The first annual general meeting of the Variety Federation came Sunday, April 14, running from 4 P. M. till nearly 11 at night, but out of respect to the arbitrator's wishes the name of Mr. Stoll was not once mentioned during the seven hours' sitting. Sparrow and Bawn kindly lent the Camberwell Empire for the federation gathering, and though debate waxed strenuous at times, the dominant idea was that the members were all together, and would act as one man any time that duty called. The proposition to admit the press at the general meetings was withdrawn on learning that it was not the usual trade union custom. A proposition to elect the general secretary by a direct vote of all the members failed, and he will be elected by the executive committee, so that they may

have a man thoroughly correlated to their own peculiarities. George Gray's proposition for an inner council or sort of supreme court, Arthur Lennard's move to rescind the admission of musical directors, and various other proposed changes, were carried over to a postponed edition of this meeting that will be held after the arbitration award.

The report concerning "The Performer" showed that after various ups and downs under non-theatrical editors, it was now on a paying basis and with a growing circulation and wide influence. It dreams of having its own printing plant later on.

As the strike cost the artists quite a bit of money, they do not expect to be cheated out of any victory gained by arbitration, and moves in this direction would surely be dangerous. As to what the strike cost the managers, those secretive gentlemen are saying not a word, but one outside estimate based on available data is \$625,000.

James David Kirtland, manager of the Foresters, has passed out of the world by his own hand.

Horace Goldin, illusionist, rather got the worst of it in a suit against Gustave Fasola for infringing on his disappearing woman trick with the cannon and nest of boxes. The judge decided that the substance of the trick was twenty years old, while Goldin's legal papers did not state the precise points of infringement.

Oswald Stoll was also quite willing to speak about the enormous salaries of enormous America. He expressed the opinion that if such salaries were to be paid—which he very much doubted—managers who paid them would soon be in the bankruptcy court.

Some attempts were made to interview Mr. Stoll after his withdrawal from arbitration, but he was rather non-committal, politely but firmly refusing to confirm or deny. Other magnates of the halls expressed the opinion that a new music hall war, even more bitter than its predecessor, was inevitable.

It is therefore very fortunate that the pressure put on Mr. Stoll has brought him back to the settlement proceedings, but his final action in the matter yet remains to be seen. The fact is he feels very strongly on the barring question, but so do the pros and small proprietors.

Though the danger signals have been taken in for the moment there is certainly a feeling of unrest, none knowing what the coming days may bring forth. We will wait and see.

(Special Cable to VARIETY.)

London, April 25.

Oswald Stoll has decided to remain with the arbitration proceedings. It is dragging along, but a decision is soon expected.

THE CONTRACT BREAKING CASE

A great deal of theorizing and conjecturing over the effect of the refusal of a Massachusetts judge to enjoin the Empire City Quartet from playing the Salem (Mass.) theatre last week has been going on the past few days.

Many sides of the questions involved have been given out, and many believe the quartet had substantial legal grounds for the breaking of their contracts, inasmuch as the court's decision apparently upheld the action.

One of the defenses understood to have been ready to be interposed by the quartet, had their side of the case been presented, was an alleged statement made by William Hammerstein at the time two weeks were scratched off the slate at the Victoria Theatre for the act. The import of the alleged statement was that all the quartet's time in the United Booking Offices would be canceled.

This Mr. Hammerstein denies. He said this week to a VARIETY representative: "I never made any such statement. It is absurd. I have no authority to cancel any act for this office, and there was absolutely not one word spoken regarding any other time."

"When I canceled Clark and Hamilton for my house during the week the quartet was booked, I engaged Julius Steger to replace them, and Mr. Steger insisted upon being headlined. I had no agreement to headline the quartet, but intended doing so for business reasons. Irving Cooper asked me to put out a twenty-sheet stand of the act, and I refused, not seeing the advantage of advertising a future opposition act."

"Harry Cooper afterwards came around the theatre, and during the course of conversation I informed him of the Steger engagement. We then mutually agreed to cancel both weeks, and I had Mr. Cooper repeat his acceptance of the cancellation before witnesses. Further than that nothing was said or done."

William Morris, the agent, who originally booked through his office the contracts which were afterward broken by the quartet, said this week: "The Empire City Quartet applied to me as their booking agent to secure time for their open weeks which I was informed had been canceled through the action of William Hammerstein as one of the directors of the United Booking Offices in notifying the boys that all time through that office would be canceled."

"I have never broken a contract made through my office, but when the quartet told me they were canceled, and would not play any engagement during these weeks, I booked the act. I did not supply the lawyer to defend the case at Salem."

Louis F. Werba, Klaw & Erlanger's general vaudeville representative, said regarding the matter: "As far as Klaw & Erlanger are concerned our contracts were signed in good faith, and we had no information as to any outstanding agreements for the same week with the act. Mr. Morris books for us, and upon receipt of the contract, it was signed. Klaw & Erlanger will always insist upon the carrying out of all contracts made with them,

and they will always fulfil their own agreements."

L. Lawrence Weber, of Weber & Rush, who had the act under the contracts which were broken, said: "We never canceled the Empire City Quartet nor authorized anyone else to do so. We have had the act billed in Binghamton for a long time with posters saying 'Wait for the Empire City Quartet.' That does not look as though we did not expect them, does it? I consider it rank injustice on the part of the Coopers to us, especially as we were almost directly responsible for their playing in vaudeville."

In confirmation of the report that after the Hammerstein cancellation had been disposed of, and notice sent to Weber & Rush of the quartet's intention to break its contracts in their houses, Percy G. Williams stated this week that he was present at an interview in the United Offices between E. F. Albee and Will M. Cressy when Irving Cooper, on behalf of the quartet, promised Messrs. Albee and Cressy (who represented the Vaudeville Comedy Club) that the Weber & Rush contracts would be played as agreed.

The resignation of Irving Cooper from the Vaudeville Comedy Club has not yet been acted upon. At the last meeting it was laid over.

SHEPPARD SUPPLIES MOVING PICTURES.

There has been some debate as to which concern will supply the moving pictures to the Klaw & Erlanger vaudeville circuit next season.

The American Vitagraph Company was credited with having the inside track for the business, but it is more likely that Archie L. Sheppard will be awarded the contract.

Mr. Sheppard has been playing his moving picture shows in several of the K. & E. houses, filling in the opening Sundays along the line. He will continue to do this, according to all information, and in connection will have charge of the film department of the vaudeville division.

RAIDING "NICKELODEONS."

St. Louis, April 26.

In the arrest of H. A. McAlister, who conducts a "Nickelodeon" at 1819 Market street, the police have begun a series of raids promised for some weeks. The suggestive pictures confiscated include one of extreme licentiousness, showing a young woman in various stages of retiring for the night.

This is only one out of over one hundred such places in St. Louis, and the police say they are going to raid all that have objectionable pictures.

The maximum fine is \$300.

WANT TO TRY EVANS' CASE.

A motion has been made in the City Court by William Grossman, representing Percy G. Williams, to have the case of Will Evans, the English artist, against that manager placed upon the short case calendar. Should this be done a decision will be rendered in May or June. Otherwise the case goes over until October.

BUFFALO BILL'S WILD WEST.

Returning to Madison Square Garden from a trip around the globe almost, during which "Buffalo Bill's Wild West and Congress of Rough Riders" remained away for over four years, the show is once again "home."

To numberless people, old and young, the exhibition will be entirely new. The younger generation when Buffalo Bill left these shores was too young to have seen his show, or seeing it, too young to remember.

Many of the former features have been retained. The pony express, the stage coach, immigrant train, cowboys, sharpshooting, and Col. William F. Cody (Buffalo Bill) are a part of the present entertainment, but there is a difference in the presentation of each. A small herd of the now almost extinct buffalo is carried, also.

The elaborateness of previous years is missing in the "assault by the Indians to be repulsed by the cowboys," and the show moves more swiftly along. There are nineteen numbers on the program, which does not admit of much time being devoted to any one.

The opening "Grand Review" alone is worth the price of admission, whether paid for a reserved seat or a plain board. No prettier spectacle has ever been witnessed in New York City. The entire strength of the Wild West on horses is drawn up in review, headed by Col. Cody.

After the salute, the riders circle around in reverse directions, wheeling within wheels, and from a high seat, it is a glittering kaleidoscopic moving picture of bright colors and plumes long to be remembered.

The confines of the Garden restricted the stage management to some extent in obtaining the full effect from the scenic productions, of which there are three. "The Battle of Summit Springs," "The Great Train Holdup" and "A Holiday at T-E Ranch" have all received attention to detail. Particularly in "The Battle" are the shades and colorings in the lights blended to give a most picturesque setting to a scene representing an Indian encampment. A battle between the soldiers and redskins follows, in which of course the red, white and blue is victorious, thus following out historical fact.

"A Holiday" is used for a diverting finale, even to the introduction of a "Cowboy Octet," who render "San Antonio" and "Broncho Buster," two singing selections singularly apropos.

In this ending of the program also appears Ray Thompson's troupe of "high school" horses, lead by Mr. Thompson on a magnificent animal, trained to the point of perfection in the most difficult stepping.

The comedy is nicely placed, a number or so before the close, and is brought out through the attempted riding of "bucking bronchos." Annie Shafer, a cowgirl, gains the most applause through being a woman, and remaining seated on a beast which is endeavoring to throw her out of the arena. There is a mule, stubborn to the last, and the many funny incidents, including the rough riding, bring plenty of laughter and applause.

For good horsemanship, the "Veterans From the Sixth" may be recommended, they riding in difficult positions, and with

grace, while the Cossacks, with a general reputation of recklessness and daring on a horse's back, go through a certain routine, without variation, until the work of the Americans is more appreciated.

Johnny Baker is doing sharpshooting that is sharpshooting, and Buffalo Bill himself, even under the electric lights, makes some shots that win the admiration of the audience.

The Kitamura Troupe of Japanese acrobats and one of Hassan Ben Ali's acts have the centre to themselves for a few minutes, and there is an artillery drill, Mexican lassoers, Devlin Zouaves, in nicely timed drilling, and horse races.

For a first showing the performance ran off with a promptness unusual, and the slow parts will probably be bridged over before many days have passed.

The "Bill Show" is going to be liked this season, for it is interesting, instructive, lively and amusing. You can see it more than once, and still enjoy the performance. *Sime.*

THE JOHN ROBINSON SHOWS.

Cincinnati, April 25.

Rain materially interfered with many of the best acts at the opening of the John Robinson shows this week, but the attendance was above all expectations. There are eighty-one turns on the program. Three large rings with eight stages and platforms are necessary for the entertainment. The show starts with the usual grand spectacular tournament.

A number of women leave the tournament and join in a grand ballet. Then follows a bounding jockey act by the Holland Brothers, very well done. Holloway and Holland do a comic riding act that went big. Johnson and Stearling have a mule hurdle race and Doc Farmer and Lew Bisping in a similar act in the Hippodrome make one of the funniest of its kind in the circus business. Barrie and Hicks, on the bounding rope, a great turn, and Pat Fitzgerald does some odd juggling. Miss Reno, slack wire, and Miss Carrays, slack wire, are average turns. The double rolling globe of the Schroder Sisters was very good, as was the bounding somersault wire act of James Dutton. Toki Murata on the tight wire is above the average. A double slack wire turn was done by Lenolo and Lenolo and the De Bolien Brothers performed a carrying perch act. Lunderman and White, double slack wire act, were also very good. M. De Armour, juggler, performed no new feats. Marvelous Melville (New Acts). Elephant Bozil and two ponies, directed by Fannie Burchell, introduce a well-trained animal act. Five performing elephants, Dick Jones, trainer, is a great act. Elephant "Tom" handled by Geo. Notz, clown, was very funny. Stella Coyle, swinging ladder, was good, as was Fred Rouen on the balancing trapeze. Ellet troupe, aerial bar, made a tremendous hit. Kate Leipnik, on the swinging ladder; Gordon Orton, club swinger, and Mons. Lenolo on the balancing trapeze, were all worthy. Carl Nygaard introduces two liberty horses and Kate Holloway drove in a single horse cart which was new and

novel. G. M. Burke and his dog and pony show, very good. Winnie Van, a fearless little rider, was enthusiastically and vociferously applauded. Effie Dutton, equestrienne, pretty turn. Lanolos, on the Spanish rings, were great. Sisters Laminson on the Roman ladders are very good. A trick riding turn by the Two Nelsons was greatly enjoyed, as was the act of De Armour on the Roman rings. Minerva Sisters, aerial (New Acts). The two Lauderhans, Roman rings, very good. August Legert in feats of muscular development does a familiar act. Romain and Campbell on Spanish rings, the French Sisters, Roman ladder, and the Stearling Brothers, on the Roman rings, are all enjoyed. Kate Leipnik and Mr. Holland and Etta Orton have acts that will please any circus crowd. Miss French and Mr. Holland in a menage act could hardly be improved upon. Kate Holloway, Stella Coyle and Mr. Holland appear in Ring No. 3 during display No. 9 at one time. Art Forbes, unsupported ladder, and Toki Murata, foot juggler, both fair. Pete Nelson, contortionist, and La Selles, hand balancers, liked. Frank Sisters in boxing and bag punching, very good. Joe Anollets, dancing barrel; the two De Armours, casting, and Les Carrays, on the rolling globe, were good. A novel act was that of Tom Bisping on four horses, as was also a four-horse act by Gordon Orton. One of the prettiest features of the show was an eight-horse act by James Dutton. Stearling Brothers, acrobats, were good. Brock Brothers, comedy acrobats, and an acrobatic act by Arthur Forbes and Master Johnnie Forbes all displayed some originality. The Tossing Lanelles (New Acts). De Bolien Brothers, acrobats, scored heavily. The three rings were utilized at one time in a comic drill by the clowns, the second ring in a grand march and drill by the chorus and the third by Capt. James French and his company of soldiers in military maneuvers. John Wizard on the trapeze, Mlle. Zenta, Spanish Web, and Fred Rouen on flying trapeze and loop walking leaps and catches, were all good. The star equestrian acts were those of Kate Leipnik and Al Johnson, Irene French and Gordon Orton, Addie Liepnik and Tom Bisping, Geneva Davis and Richard Farmer. The double carrying acts of Effie Dutton, Winnie Van and James Dutton, and T. F. King's Wild West under New Acts. A concert closes the show.

H. Hess.

Reading, April 24.

The Barnum-Bailey circus opened its road season here the 22d, playing to big business and pleasing large audiences. This was repeated on the 23rd, the show remaining in town two days. For so early in the season, a remarkably good showing was made, both in the performance and attendance. Wednesday evening a severe storm arose causing considerable damage and delayed the movements of the show which got away in time to make the following stand however.

No unusual excitement attended the "pulling out" of the Barnum-Bailey show at the Madison Square Garden last Saturday night. The animals were removed

to the railroad cars immediately after the close of the menagerie at nine o'clock. With the exit of the audience from the arena the tearing down of apparatus commenced, and proceeded swiftly until the Garden was swept clear of the "Big Show's" belongings. The work was comparatively light to what will be done when the circus is given under canvas.

Charles L. Sasse, the circus agent, will close up his year's business this week, and after placing a padlock on his East 14th street office, will sail for London May 21. He had secured some fair contracts, but turned these over to others in order to fill commissions for several circuses. Mr. Sasse sails with his instructions for '08 foreign bookings.

A deal is pending whereby four of the Western shows may establish a combined headquarters in New York with a manager in charge to attend to the local business of all. They have no permanent New York offices, although all do some of their booking through a local agent.

Henry H. Thorpe, a veteran circus showman, and for twenty-five years with the Sells-Forrepaugh Circus, died in Columbus this week. Tuberculosis caused his death. He retired from active business seven years ago after a strenuous career, having been in the thick of most of the big circus fights that enlivened the seasons a score of years ago.

Gerald De Onzo, an animal trainer was severely injured in practice by his big lion, "Ben Tillman," with the John Robinson show which opened in Cincinnati this week. De Onzo was putting the beast through its paces in the cage, when it sprang at him. De Onzo dodged just in time, but the lion's powerful claw struck him on the shoulder, tearing his coat into shreds and lacerating the flesh badly. Attendants helped him out of further danger. The incident happened on the circus grounds while the tents were being put in shape and hundreds of visitors crowded around. News of the accident spread rapidly and the mob rushed to the scene. The grounds had to be cleared by the police.

Polly King and Charles Maynard, who arrived in Cincinnati on horseback from Oklahoma, to join the Wild West department of the John Robinson show, were married April 17 at the show's winter quarters in that city. The Rev. J. Stanley, who travels with the outfit, performed the marriage service.

The Carl Hagenbeck Circus and Show Company has entered suit against the Chicago, Rock Island & Pacific Railway Company in Cincinnati for damages in the sum of \$14,215. The cause of action grows out of a wreck occurring on the railroad last October.

W. D. Coxe, representing the Barnum & Bailey Circus, is in Cincinnati directing billing the city. The Barnum & Bailey show plays there May 6 and 7.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Stine and Evans (New Acts), Pastor's
Ernest J. Mack and Company, Pastor's.
Burke and Urline, Pastor's.
Karrera, Pastor's.
Muriel Hall, Pastor's.
The Great Imhoff, 125th Street.
Saxton and Dooley, 125th Street.
William J. Kelley and Company (New
Acts), 125th Street.
Knott and Knott, Colonial.
Dorian and Reberto, Alhambra.
Charles Mack and Company, Hyde &
Behman's.
Toby Claude, Keeney's.

Elsie Janis.
Impersonations.
21 Mins.; Three (Interior).
Colonial.

The attractiveness of Elsie Janis' reappearance in vaudeville to the manager is her apparent drawing power. On Monday two overflowing audiences greeted the impersonator at the Colonial, justifying the management in the reported extraordinarily high salary paid this young girl. Miss Janis is either suffering from a cold or has overworked her voice while starring in "The Vanderbilt Cup." She speaks with hoarseness, and displays no flexibility, a necessary adjunct to lifelike imitations. On Monday evening, seven numbers were given, if the recitation in Italian about the "Roses" may be included, and although this was not announced, it may have been an impersonation of any one of six burlesque comedians who have done the same thing this season after singing "My Mariecuccia." Another was Miss Janis' dancing for the close, and excepting her faithful copy of Eddie Foy singing "It's a Pretty Thing," the dance was quite the most pleasing portion of Miss Janis' performance. Her imitation of Vesta Victoria singing "Poor John" was little short of a burlesque. Eva Tanguay's "I Love Only You" was a trifle better, although Miss Janis could have used Miss Tanguay's "I Don't Care" to better effect. Anna Held and Ethel Barrymore were also included, but Miss Janis overshot the mark when she attempted "an imitation of Cecelia Loftus giving an imitation of Hattie Williams in singing 'Experience' from 'The Little Cherub.'" Miss Janis, taken by herself and considering her youth, pleases any number of people with her impersonations, but she is committing a fatal error against the good qualities of her own work in bringing forth a remembrance with elegant disdain of Cissy Loftus, that incomparable mimic. *Sime.*

Sinclair and Covert.
Singing and Talking Sketch.
17 Mins.; Full Stage (14); Close in One (3).
Pastor's.

Many are called to the Pastor "super show," but, judged even by the most lenient standard, few are chosen. It is for this reason that when a number does stand out it comes as an agreeable surprise. Just such a surprise goes a long way in enlivening the tedium of the early numbers this week. It is the offering of George Sinclair and Grace Covert. Win-

NEW ACTS OF THE WEEK

some about describes Miss Covert. The matter of the sketch is the flimsiest sort of vaudeville dialogue, but both handle their work neatly and the girl graces her lines with a charming personality and altogether captivating stage presence notwithstanding poor dressing. She should be capable of much better things than her present work. With their present vehicle the couple are not due for immediate prominence, but they give promise of arriving later on. Their final song and dance caught the house, although the man assumes a peculiarly awkward pose. The couple are worth the attention of some burlesque manager in search of material for an olio number, with a possible comedian and excellent soubrette for the pieces. *Rush.*

Edgar Allen and Company (3).
"His Friend From Tokio (Comedy)."
14 Mins., Full Stage (Interior).
Keeney's.

The plot harps on the everlasting strain of a former flame of the husband's being introduced into a married household and the efforts to escape disclosure of her identity to the wife, but it develops situations that are laughable in a rough way and introduces Allen himself as an entertaining light comedian. As a laughmaker Mr. Burton, as the program described the second man member, has all the "fat." He was really funny in his drunken scenes and Allen as the harassed head of the house handled his straight role adequately. The company is better than the sketch. *Rush.*

Mr. and Mrs. Truesdell and Company (2).
"Two Men and a Bottle" (Farce).
19 Mins.; Four (Interior).
Twenty-third Street.

This latest sketch of Mr. and Mrs. Howard Truesdell's, written by Louis Wesley, of Indianapolis, holds many laugh-producing farcical complications and situations. The liveliness of the action is late in arriving, the early portion being given over to talk and explanations. The opening is carried so long forward before the actual farce commences, you are frightened that not sufficient time is left for the mix-up which you know will follow. Jack Camden (Mr. Truesdell) one day while in love with all the world inserted a message into a champagne bottle he had robbed of its contents, and cast the messenger upon the bosom of the ocean. The note inside invited the finder to spend a week as Camden's guest in New York. Hamilton Merryweather (Robert Gemp) fell foul of the wine holder while bathing at Manhattan Beach. In a spirit of playfulness, he calls on Mr. Camden, and planting himself in the latter's bachelor apartments, informs his host the invitation is duly accepted. To announce himself Merryweather sends by the bellboy the bottle as a card. It brings recollections and terror to Camden, who is at the time entertaining his half-sister. She has a horror of "drink" and "sporty men." Merryweather lives up to both captions by his conversation, and Camden's endeavors to rid himself of his unwelcome guest while disguising his own lively diversions

to his sister, and the discovery by his two guests that they are man and wife, separated after a week's marriage, are the foundations for the fun. Mr. Truesdell has an easy stage manner, and plays naturally, dressed fashionable as the "man-about-town" he represents. Mr. Kemp passes, although he has a jerky style of talking and walking. Mrs. Truesdell does not do so well in her part of the sister. With the action quickened toward the beginning, "Two Men and a Bottle" should make a first-class laughing number on any bill. *Sime.*

The Two Vivians.
Sharpshooters.
25 Mins.; Full Stage.
One Hundred and Twenty-fifth Street.

Coming into New York for the first time the Two Vivians, a man and woman, are giving an excellent exhibition of marksmanship with rifle and revolvers. Miss Vivian receives the lion's share of the work and applause, displaying good judgment on the part of the man in allowing her to do so. There is some straight and fancy shooting shown that is well done, even technically, and the revolver practice is a novelty hereabouts, although the report of the long barrelled guns give out a cannon-like sound. The free hand shooting exhibited is particularly attractive, but the man following the woman after the opening in practically (as far as the audience is concerned) the same routine drags this portion of the act. With two on the stage, unless both are shooting simultaneously, neither should do anything approaching the other's. For a finish Miss Vivian sings "My Old Kentucky Home" and "I'll Do Anything in the World for You," Mr. Vivian playing the chorus of each with a repeating rifle on musical bells without changing guns. There is a colored assistant employed for some trifling comedy, and some more of the same sort by the couple affords a diversion. It is an act that gains appreciation, and is capable of being made more spectacular. Three curtain calls were given it on Wednesday evening. *Sime.*

Anna Laughlin.
Songs.
13 Mins.; One.
One Hundred and Twenty-fifth Street.

Something more than a pair of pink stockings, a knee dress and a few curls are required for a vaudeville "kid" which will pass. Anna Laughlin in her reappearance has revived the "Wizard of Oz" character at the uptown Keith-Proctor theatre this week and falls short in everything else. Miss Laughlin is assisted by a young man dressed in overalls and a smile. She makes her entrance in a toy express wagon, which he draws, and sings a song, dances and again sings. Her last number is Georgia Caine's "Won't You Buy a Paper?" from "The Rich Mr. Hoggengheimer." Miss Laughlin is lamentably laughable in this number. Realizing her vocal shortcomings, when the high note in the chorus is reached, instead of attempting it, she says to the youth by her side, both apparently reading a newspaper at the time, "turn over" in a conversational

tone, and those in the audience knowing the bar has been cut out are mildly shocked at the liberty and greatly amused at the license. Miss Laughlin has a disagreeable "wheeze" when singing, which she might correct by tuition. Placed as "Number 2" on the bill, she did not go well, partly owing to the position, and more so on account of her act. *Sime.*

Sheridan and Milton.
Singing and Talking.
20 Mins.; Full Stage.
Pastor's.

The girls—Grace Sheridan and Millie Milton—really belong in "one" as a "sister" act. In such a position and with the proper equipment of songs (and dressing) they should do very well. Both are conspicuously good looking and the short, dark girl is endowed with a good deal of cleverness. The girls, however, have no business to attempt a talking sketch with character delineations, and the Anna Held impersonation of the blonde was a real infliction. The talk was equally painful. It has almost no point, and the same blonde does not make a good feeder to her more entertaining partner. The latter did exceedingly well in boy's clothes at the finish, and the reception of this part of the act should serve the girls as a hint of their proper sphere of usefulness. In any event any effort to develop along the lines of character sketch work is wasted and they had better devote themselves to the more profitable business of constructing a proper vehicle in "one." *Rush.*

Shirley.
Musical Act.
11 Mins.; Full Stage; close in One.
Pastor's.

The single musical act passes fairly in its unimportant position, but offers little of special novelty or exceptional value to warrant advancement. Shirley is a musician of average accomplishment, but there he ceases. He employs a familiar routine of numbers with the brasses, saxophone and mechanical bells and dresses straight in court page uniform of white satin. A comedy makeup would suit a single act of this sort better. *Rush.*

JOHN ROBINSON SHOWS.
Tossing Lanellas (6).
Acrobats.

This troupe was imported for this circus and perform many astonishing feats in an easy style. Most of the feats they do are performed by the best acrobats doing this class of work, but their quickness, clean manner and grace make it a fine circus offering.

Effie Dutton, Winnie Van and James Dutton.
Equestrian.

One of the most showy acts seen in a long time. They appear in a light vehicle drawn by two horses which afterwards are ridden bareback by James Dutton, with the women suspended in the air clinging to the riders. Dutton rides standing on the horses, giving a most spectacular scene.

Wild West.
T. F. King's "Wild West" introduces the usual assortment of Western entertain-

ment and concludes with a cabin scene and battle between the cowboys and Indians. The performance is marred by the smoke from the fireworks just preceding it. The riding is good, and the hanging of a horse-thief, thrilling and exciting.

Minerva Sisters (a). Aerial.

The girls are young and elaborately gowned. The act consists of a double bar on a pivot. They are then suspended in the air, hanging by their teeth. First disrobing, they do a butterfly dance and finally are whirled around on the order of a circle swing for several minutes, causing much amazement.

Marvelous Melville. Single Trapeze.

The act consists of a number of feats on a flying trapeze. At the close, while the bar is swinging at a lively rate, Melville leaps to another trapeze, alighting on the center of his back. The trapeze immediately whirls around and gradually lowers itself until the performer reaches the ground. It is a great novelty, the idea of the leap being entirely original.

H. Hess.

Moving Picture. "The Bad Man" (Melodramatic). 8 Mins.

A wealth of incident keeps the series going with interest a-tiptoe. The exposition of the story is clear and adequate. A water tank railroad station in the "wild and woolly" is shown with the cow punchers assembled to give the expected agent a warm reception. The agent turns out to be a woman. All hands turn their attention from hazing to love making for good comedy purpose. A tenderfoot, as evidenced by Eastern clothes, is the lucky suitor. He bests the "bad man" in a fight, but later both tenderfoot and woman are overcome by the desperado on robbery bent. The tenderfoot is tied to the railroad track, while the woman is bound hand and foot to the table within the telegraph office. She escapes in time to effect her lover's release and the two embrace as the express rushes past. The reel accomplishes the essential purpose of keeping an audience in their seats until the lights are turned on.

Rush.

OUT OF TOWN.

Eva Taylor and Company (2). "The Circus Rider" (Comedy). Orpheum, Boston.

The sketch is a condensed version of the play of the same name. It was put on for the first time this week by Eva Taylor, former leading woman with the Castle Square Company, with Lawrence Grattan, until recently with William Gillette's "The Red Owl," and Edmund Elton in her support. The piece fits Miss Taylor in every detail. She secures more comedy out of her role than it furnished in the extended version. Mr. Grattan, who re-wrote the play for vaudeville, has done well in making Captain Edward an English "fop" instead of a straight character. The act scored a distinct hit at its initial presentation.

Ernest L. Waitt.

PARKS AND FAIRS

The approach to Steeplechase Park at Coney Island has been remodeled to leave an open view of all the devices near the gate, and balconies have been constructed near by affording a view far down the Bowery and of the park enclosure. A new feature is the "Human Roulette Wheel," built after the style of the small revolving table in use last year. It is constructed to hold twenty-five persons, and the moving part makes 200 revolutions per minute. The ballroom has now a floor space of 220 by 225 feet. The park opens May 4.

The secretaries of Indiana County Fair Associations have arranged dates of the various fairs to be held this year are as follows:

July 23-26—T. S. Walker, Hagerstown (Wayne County).
July 23-26—Ed. Redmar, Columbus (Bartholomew).
July 30-Aug. 2—William G. Norris, North Vernon (Jennings).
July 30-Aug. 2—F. A. Wisehart, Middletown (Henry).
Aug. 5-9—Xen H. Edwards, Fairmount (Grant).
Aug. 6-9—W. F. Kinser, Bloomington (Monroe).
Aug. 6-9—J. T. Tomlinson, Logansport (Cass).
Aug. 6-9—W. L. Risk, Newcastle (Henry).
Aug. 6-9—Edwin N. Glasgow, Osgood (Ripley).
Aug. 12-16—George W. Henderson, Lebanon (Boone).
Aug. 12-17—J. P. Chrissney, Chrissney (Spencer).
Aug. 13-16—M. H. Harlem, Mount Vernon (Posey).
Aug. 13-16—Fred A. Swain, Muncie (Delaware).
Aug. 18-24—Charles L. Smith, Montpelier (Blackford).
Aug. 10-24—C. M. Partridge, Rockport (Spencer).
Aug. 20-23—Fred Wheeler, Crown Point (Lake).
Aug. 20-23—George M. Good, Frankfort (Clinton).
Aug. 20-23—J. M. Rhoads, Greensburg (Decatur).
Aug. 20-23—L. Wade Wilson, New Harmony (Posey).
Aug. 20-23—Charles Reed, Oakland City (Gibson).
Aug. 26-30—W. D. Simpkins, Boswell (Benton).
Aug. 26-31—J. F. Richardson, Boonville (Warlick).
Aug. 26-30—Frank Self, Corydon (Harrison).
Aug. 26-30—George W. Steele, Crawfordsville (Montgomery).
Aug. 27-30—C. D. Kunkle, Decatur (Adams).
Aug. 27-30—J. A. Howell, LaPorte (LaPorte).
Aug. 27-30—George Sapp, Marion (Grant).
Aug. 27-30—J. M. Megee, Rushville (Rush).
Sept. 2-6—E. J. Todd, Flora (Carroll).
Sept. 2-6—C. W. Travis, Lafayette (Tippecanoe).
Sept. 2-6—James F. Graves, Portland (Jay).
Sept. 2-7—Paul F. Brown, Princeton (Gibson).
Sept. 3-6—Orville Goodale, Angola (Steuben).
Sept. 3-6—Bass Sparks, Connersville (Fayette).
Sept. 3-6—Milton Maxwell, Liberty (Union).
Sept. 3-6—C. M. Crim, Salem (Washington).
Sept. 3-6—Dr. C. L. Bartholomew, Valparaiso (Porter).
Sept. 9-14—E. W. Pickhardt, Huntingburg (Dubois).
Sept. 10-14—A. S. Beck, Huntington (Huntingdon).
Sept. 17-20—John R. Dellavan, Covington (Fountain).
Sept. 24-27—J. S. Conlog, Kendallville (Noble).
Sept. 24-27—Charles R. Wright, North Manchester (Wabash).
Oct. 8-11—B. W. Parks, Bourbon (Mashall).

County fairs and secretaries in Illinois:
(Boone County), Belvidere, Sept. 3-6, M. D. Perkins.
(Bureau), Princeton, Sept. 3-6, C. L. Trimble.
(Champaign), Urbana, Sept. 3-6, W. W. Lindley.
(Coles), Charleston, Aug. 27-31, W. O. Glasco.
(Crawford), Robinson, Sept. 23-27, Henry Coulter.
(DeWitt), Clinton, Aug. 6-9, George G. Argo.
(DeKalb), Sandwich, Sept. 10-13, C. L. Stinson.
(Edgar), Paris, Aug. 19-23, S. B. McLeod.
(Edward), Alton, Sept. 17-20, J. R. J. Castle.
(Effingham), Alton, Sept. 9-13, C. O. Faught.
(Fulton), Lewistown, Sept. 3-6, J. Churchill.
(Greene), Carrollton, Oct. 15-18, S. E. Simpson.
(Henry), Cambridge, Aug. 19-23, T. Boltenstern.
(Houqua), Kewanee, Aug. 26-31—J. K. Bilsh.
(Ingham), Watseka, not fixed, J. O. Reeder.
(Jasper), Newton, Sept. 27-31, J. O. Reeder.
(Jo Daviess), Galena, Sept. 24-27, G. C. Bilsh.
(Jo Daviess), Warren, Sept. 10-12, R. C. Cullen.
(Kankakee), Kankakee, Sept. 9-13, W. M. Church.
(Kendall), Yorkville, Sept. 3-6, W. M. Church.
(Knox), Knoxville, Sept. 10-13, W. F. Jones.
(Livingston), Fairbury, Sept. 3-6, G. B. Gordon.
(Logan), Atlanta, Sept. 3-6, J. B. Jordan.
(Macoupin), Alton, Sept. 17-20, J. R. J. Castle.
(Marshall), Wenona, Sept. 11-13, C. M. Turner.
(McDonough), Bushnell, not fixed, J. H. Johnson.
(McHenry), Woodstock, Aug. 26-30, G. A. Hunt.
(McLean), Danvers, Sept. 3-6, J. S. Poppel.
(Piatt), Monticello, Aug. 12-16, C. H. Ridgely.
(Pike), Griggsville, July 30-Aug. 2, W. J. Connelley.
(Richland), Olney, Sept. 10-13, J. P. Wilson.
(Rock Island), Joslin, Sept. 10-12, F. J. Whiteside.
(Stephenson), Freeport, Sept. 2-6, James Reznor.
(Tazewell), Delavan, Aug. 27-30, J. O. Jones.
(White), Carmi, Sept. 3-6, C. M. Barnes.

(Whiteside), Morrison, Sept. 3-6, W. A. Blodgett.
(Whiteside), Sterling, Aug. 27-30, J. N. Harpam.
(Will), Elwood, Sept. 18-20, E. Spangler.
(Williamson), Marion, Sept. 10-13, G. C. Campbell.
(Woodford), El Paso, Aug. 26-30, G. R. Curtiss.
Illinois State Fair, Springfield, Sept. 27-Oct. 5, W. C. Garrard.

The following dates for the fairs in western Ohio have been selected:

Xenia, Aug. 6-9. Dayton, Sept. 2-6.
Urbana, Aug. 13-16. Eaton, Sept. 9-13.
Cathage, Hamilton Co., Sept. 10-13.
Aug. 13-16. Marysville, Sept. 10-13.
Springfield, Aug. 20-23. Erlanger, Kenyon Co., Ky., Sept. 11-14.
Bellfontaine, Aug. 23-25. Richwood (Tri-county), Sept. 17-20.
Coney Island, Hamilton County, Aug. 22-24.
Wapakoneta, Sept. 24-27.
London, Aug. 27-30.
Kenton, Aug. 27-30.
Columbus (State), Sept. Hamilton, Oct. 1-4.

Auglice and Warren counties have been admitted to membership, enlarging the circuit to 18.

The following county fairs will be held in Wisconsin this year:

Milwaukee, Sept. 9-13. Menominee, Sept. 10-13.
Amherst, Sept. 17-20. Merrill, Sept. 27-30.
Antigo, Sept. 24-27. Mineral Point, Aug. 20-23.
Appleton, Sept. 9-12. Monroe, Sept. 11-14.
Baraboo, Sept. 23-27. New Richmond, Sept. 18-20.
Beaver Dam, Sept. 30-Oct. 4.
Berlin, Aug. 28-30. Oconto, Sept. 3-6.
Boscobel, Oct. 2-4. Phillips, Sept. 24-27.
Cedarburg, Sept. 10-21. Platteville, Sept. 3-6.
Chilton, Sept. 2-4. Plymouth, Sept. 3-6.
Chippewa Falls, Sept. 16-20. Portage, Sept. 3-6.
Darlington, Aug. 27-30. Reedsburg, Sept. 3-6.
Durand, Sept. 24-27. Ilce Lake, Sept. 10-12.
Elkhorn, Sept. 17-20. Highland Center, Sept. 24-27.
Elroy, Sept. 10-13. Spring Green, Aug. 27-30.
Evanville, Sept. 3-6. Stevens Point, Sept. 10-13.
Friendship, Sept. 24-26. Tomah, Aug. 20-23.
Gays Mills, Oct. 8-11. Viroqua, Sept. 17-20.
Hillsboro, Aug. 27-30. Watertown, Sept. 17-20.
Hortonville, Sept. 23-25. Wautoma, Sept. 25-27.
Jefferson, Sept. 24-27. Wausau, Sept. 3-6.
Kellown, Sept. 23-28. West Bend, Sept. 16-18.
Lancaster, Sept. 17-19. Westfield, Sept. 10-13.
Lodi, Sept. 10-12. Weyauwega, Sept. 24-27.
Madison, Sept. 17-20. Wisconsin State Fair, Sept. 9-13.
Mantowoc, Sept. 4-7.
Mauston, Sept. 16-19.

Weils' band opened at Forest Park, St. Louis, for five weeks. Three large bands played in Milwaukee last Saturday. They are Kryl at the Hippodrome, Ellery's at Schlitz Garden and Creatore in two concerts. Kryl opens the season at River-view, Chicago, May 25 for three weeks; Creatore at "White City," Louisville, for three weeks commencing April 27; Fernillo at Sans Souci, Chicago, May 25, for four weeks.

A. E. Gregory will be the acting manager with "Moscow" this season. Henry Brown, the vaudeville agent of Chicago, will be advance manager, with five assistants. Archie Marvelle, of the Four Marvelles, will be stage director, with Carl Colcord as assistant. Emil Capretz, Joe Weigant, George Schubert, Roy Potts, Wm. Backers and Ray Cox will be in charge of the pyrotechnical end of the show. John Werremeyer is electrician and Chas. Sturgeous, master carpenter with twelve assistants. "Moscow" opens its season at Coney Island, Cincinnati, June 2d. "The Siege of Jericho," another of the B. F. Gregory Company's new productions, opens July 1st. This is a Biblical spectacle, with the falling of the walls and the burning of the ancient city of Jericho as the basis of the story upon which the spectacle is built. Manley K. Nash, the scenic artist, is painting the scenery, and it is promised to be even on a more elaborate scale than "Moscow." The Zamora Family and the La Mothe Trio have been engaged for "Jericho." A

handsome line of pictorial posters for both productions is being furnished by the Riverside Printing Company of Milwaukee.

Wheeling (W. Va.) Park will open May 5 with vaudeville. Frank G. Baker succeeds Mr. McLaughlin as manager. Claude Nelson continues as publicity promoter.

Three thousand persons visited Forest Park, St. Louis, upon its opening last Sunday. The place has been greatly refreshed up with bright paint and a number of new attractions. The Forest Theatre gives two shows daily at the 10-20-30 tariff. "The Hawaiian Serenaders" furnished the special attraction of the opening bill with Guyer and Crispi as a close second for headline honors. Five other acts made up the show. Weil's band gives four open air concerts daily.

The Illinois Legislature is considering a proposition made by Senator Curtis to assist all the fairs to be held in the State this year. It is proposed by the bill to pay 40 per cent. of the premiums offered by the fairs. The measure specifies that not more than one-half of the premiums upon which this percentage is allowed, shall be posted for speed prizes. The money is not to be paid by the State until after the fair.

Several citizens of Salt Lake City are active in a scheme to organize a north-western fair circuit, taking in Salt Lake, Helena, Spokane, Salem, Sacramento and Denver.

Idlewood Park, Richmond's (Va.) chief outdoor pleasure resort, was burned this week, entailing a loss of \$30,000. The Hatch Carnival Company was due to open April 24. How the fire originated is not known, but it was discovered by Mrs. Lewis Meyers, H. B. Schultz, ticket manager for Bostock, and Mr. Chalmers, one of the lion tamers. The Bostock building, where most of the animals were housed, was entirely burned. Everything within the arena was destroyed. The office, lying near the natatorium, was also burned, entailing a loss of about \$12,000. The structures destroyed were the natatorium, the tamakora, the chicken gallery, the baseball game, the offices and stock rooms, the soda-water fountain stands, the big switchback or forest coaster and merry-go-round, the Bostock building and the arena. The place in which the tribe of Indians showing at Bostock's had their quarters was also destroyed and the Indians camped out on Bostock's porch. Frank Bostock, owner of the animal show, was informed by telegraph and advised that his show had been saved. It will leave for Norfolk, where it will be placed on exhibition during the Exposition. The work of taking out the cages and half-terrified beasts was thrilling. Many of the animals were picked up bodily and carried out. Some of the cages were also carried out, only to be burned, so intense was the heat. Jack Wells, manager, announced that the work of repairing and rebuilding the burned structures would be commenced at once and would be completed within thirty days.

Shows of the Week - - - By Rush

PASTOR'S.

A forcible illustration of the abiding value of good position is given this week by Bert Marion and Sabel Deane. They were seen in the "three-a-day" division of the Pastor bill a month or so ago and impressed themselves upon the audience favorably, but only in a casual way. Since then they have been away from New York. Now they return and with fresh, new dressing and in an important position on the program scored a positive success. Miss Deane particularly shows a striking improvement. She works with a suppressed self-confidence and buoyancy that may have been born of the consciousness of being well dressed, but which were immensely effective. Bert Marion showed an almost equal advance over his old self. The offering was one of the hits of the show.

Stinson and Merton delivered a whole lot of fun with their spontaneous clowning. The man of the pair is a positive genius at extempore entertaining.

Al Carleton comes back after a short absence. The monologue remains unchanged to the syllable. It might have been a phonograph cylinder in storage for any noticeable effort to freshen it up.

J. K. Hutchinson does an admirable bit of character work as the Texan in "The Idol Smasher" with some good comedy values in the dialogue and an occasional touch of the dramatic. There are several spots in the sketch where it seemed that the action had approached a climax and the relapse into semi-comedy dialogue came as a decided slump. The shortening of the scene between husband and wife might remedy this somewhat and the suppression of the stilted matinee idol (George Germane) would help a lot.

The boy of the Alpha Trio has improved his work immeasurably since their last appearance. He works with greater sureness and has added several new tricks of value. The clown has rather too much straight work and too little comedy for his place in the act, and the straight man misses his feature trick too frequently.

Kenyon and DeGarmo filled in a fair number with a novelty perch act, in which the pleasing appearance of the woman was the biggest part. The quarters were a bit cramped, but the pair worked in good style and were liked.

Marseilles, contortionist, at the close of the show, was interesting to those who like this sort of specialty. Some of his poses are startling, and his handstand feats were splendidly performed. Few of the contortionists do better in the speed of their routine and neatness of dressing.

Among the early numbers Carroll and Doyle did but fairly, being handicapped by poor material. The man has a good Irish dialect and should make a valuable adjunct to a burlesque company. The woman has only her assurance to carry her through and the text of the act was hopeless. Murphy and Palmer return with a slightly revised lot of talk and comedy verses that did not stand out particularly.

Latoy Brothers were replaced by Shirley (New Acts) and Paul Rubin opened the show. Sheridan and Milton and Sinclair and Covert are also under New Acts.

FIFTY-EIGHTH STREET.

An eight-number bill is at the Fifty-eighth Street this week, with a little slackness in the item of the Wilson Brothers, just preceding the feature act, that of Valeska Suratt and William Gould. The latter offering is the Gould-Suratt act, as of yore, except that it has been enhanced by the prestige of the "Gibson Girl" success of Miss Suratt and a couple of ravishing new costumes. Mr. Gould contributes the presence of a singularly polished light comedian with his unctuous funniments.

The Wilson Brothers, in the pick of the positions, have a very ordinary hodge-podge of reminiscent talk and burlesque comedy business that is out of place in a show arranged for metropolitan audiences. The comedian possesses a good voice and dialect for his purpose, and the yodling won the pair a solid volume of applause, but the bushel of talk and clowning that went with this peck of real merit was far from entertaining. These two elements should make the foundation of a vaudeville offering—many have gained recognition with no more—but attention to the proper employment of the talent the couple possess is necessary.

Fred Bond, Fremont Benton and company have a whoop-hurrah finish to their comedy sketch that is calculated to excite a breach of the peace in the gallery. The question is, Are the twelve minutes of boring talkfest in the beginning of sufficient value to throw the scales in the right direction? The act carries the added handicap of keeping more than half the stage in cold storage, as it were, for the greater part of the sketch. A good deal of confusion was occasioned in the minds of the audience by the use of a 5-foot screen, which the audience was asked to call a partition wall between two separate apartments. As a broad assumption, the device had the "hypothetical question" of recent notoriety beaten a city block in its demand for unlimited credulity.

The Nelson Comiques at the close of the show kept the stage busy and put a rousing period to the bill. The clowns take their falls cleverly and the two tumblers have a lot of pretty work. The "sissy" of the quartet is good enough a tumbler to be allowed to work entirely straight.

Winsor McCay does remarkably well with his quick sketch novelty. There is a delight in watching his figures develop in swift, broad chalk strokes that no amount of patter could counterbalance.

In the early section the Brittons, who recently returned from a long trip abroad, offered an entertaining dancing and singing act. The woman has a voice that is good to listen to in the "coon shouting" numbers and dresses in taste, while the man, a first-rate colored comedian, puts over an excellent eccentric dance. The house liked the number very well.

Albertine Melich's birds have an entertaining routine of work. Mechanical devices have little or nothing to do with the act, which shows really careful training. Lucia and Viata, wire act at the opening, employed one of the girls involved in the bird act. It is simple in makeup,

KEENEY'S.

This has been a distinctly disastrous season for the comic weekly's traditional conception of English humor. Time and again the Britishers have caught us with something fresh and new and won their way to lasting regard. Not the least of the imported successes has been Harry Tate's "Motoring." The comedy sketch comes back to the metropolitan district to be headliner at the Brooklyn house this week, with its laughing values undiminished and its contagious merriment as fresh and rollicksome as ever.

It divided honors with the Majestic Trio, a colored act, with a real negro comedian who remains nameless on the program. He has a method which he copies from no one and it is good, so good indeed that one retains but the vaguest possible recollection of his support. There was a "straight" man to feed him lines, but he figured most casually in the proceedings. A woman of the familiar sort was also present.

The Toledo Troupe, cut to four persons and with a pretty new dressing, closed the bill. Their contortions are well done and the special scenic equipment helped a good deal. The opening is novel. A darkened stage shows them as frogs and lizards, the mystic effect being helped out with appropriate musical incidents. A first rate routing of feats, several of them unusually striking in style, keeps the act moving to its finish entertainingly. The troupe has plainly paid some attention to its music, a particular in which many acts of the same general sort are careless.

The comedian of Carroll and Cooke scored a fair percentage of laughs with his clowning. The "straight" man contributes a song or two satisfactorily and does the feeding end of the dialogue.

With the addition of a character song the Mises Delmore present their singing and musical act unchanged. One of the sisters has a decidedly agreeable voice and both are graceful and good to look upon at all times. The musician is a violinist of fair attainment and the utter absence of the familiar soubretteish atmosphere of the vaudeville "sister" act comes as an agreeable variation from the worked out field.

The Tempest Sisters, opening the show, were another "sister" pair who got away from the beaten path in some particulars. Unfortunately a good stage boy was spoiled in the brunette by a coat that was apparently the property of a brother of considerable difference in size. The other girl has a strong, fresh young voice, resembling that of a boy soprano, and the girls both work smoothly and with confidence. In its position the offering was worth while, but attention to dressing would help immensely. The selection of numbers was excellent, and the medley at the finish won approval.

Nagle and Adams call themselves comedy jugglers, although the act is a singing and talking sketch with a whistling specialty by the man interposed. They did nicely, with a fair line of talk, and the singing of the woman averaged up well. There was some juggling, all of it clean, but not particularly impressive or striking. The whistling was good, but the orchestra at Keeney's could deliver a better accompaniment than the rusty phonograph the pair used.

SUPPLEMENTARY SEASON FOR SHOWS.

The Eastern Burlesque Wheel season closes week May 6, but some of the companies will continue a few weeks on a schedule of selected time. "Vanity Fair" continues two weeks; "Parisian Widows," one; "Boston Belles," four; "Cracker Jacks," three; "Transatlantics," two; "Bowery Burlesquers," two; "Majestics," three; Al Reeves, one; "City Sports," two; Irwin's Big Show, two; "Jersey Lilies," three, and "Gay Masqueraders," two.

HODGE ASKS A CHANCE.

With the closing of the Joe Weber show season Will T. Hodge and Madeline Marshall will have prepared a sketch to enter vaudeville with.

William L. Lykens is in charge of the preliminaries. Mr. Lykens has hopes that Lillian Blauvelt, the operatic singer, will likewise take a fling.

Since the change in the Weber show on the road, Miss Blauvelt is singing between the acts. In "The Magic Knight," the piece taken out, the singer was of some importance, and the moving about may lead her to seek a variety engagement.

LEVY'S LONG TOUR ENDS.

Bert Levy, the cartoonist, after a tour of sixty-three weeks on the Sullivan-Considine-Interstate and Orpheum Circuits, returns to New York next week. His bookings are in the hands of J. J. Murdock of the Western Vaudeville Association, who will in future advise and control Mr. Levy's services.

The cartoonist has spoken from the pulpit of over forty Jewish synagogues, and his addresses have created considerable discussion everywhere.

The vaudeville cartoons drawn by Mr. Levy during his travels will shortly be published in book form.

WEBER & RUSH'S "ORPHEUM."

The addition to the Weber & Rush chain of vaudeville theatres, Geo. Jacobs' house in Elizabeth, N. J., will be renamed the "Orpheum," opening next September, entirely renovated.

Several reports have gained currency that this theatre would be an addition to the Keith-Proctor circuit, but Messrs. Weber & Rush have the lease, and will conduct it as their personal property.

SALARY OR SUE.

San Francisco, April 26.

Jeanette Dupre, who has been playing with the Kolb & Dill Company at the Davis Theatre, threatens to begin action against the management for breach of contract. Last January, while in Chicago, Kolb offered her twelve weeks at \$150 each, with a longer engagement at a larger figure if successful.

After playing here six weeks, the management tried a cut in salary, which Miss Dupre resisted, and on March 30 she received "notice." She refused to accept it, reporting every morning for a rehearsal.

Miss Dupre claims there is back salary due, which she will sue for if not paid.

NOTES.

William L. Lykens' new "act in front" to be called "On and Off the Stage" has been placed in rehearsal. The Four Stewart Sisters, acrobatic dancers, have been engaged for the sketch, as well as Juliet Winston and McAvoy, the coon shouter.

The Bijou Theatre, at Youngstown, O., a popular priced vaudeville house now in process of construction, will be ready to open late in the summer.

Theo. T. Rock, late of "The Time, the Place and the Girl," with Joseph Ketter, formerly principal comedian with "Uncle Josh Spruceby," will present a "rube" playlet called "The Rural Substitute" in the summer parks this season.

Youngstown, O., now has twenty moving picture theatres. Sunday night moving picture entertainments are also given in two of the local theatres.

Charles A. Leedy, formerly of Al. G. Fields' Minstrels, is the present dramatic editor of the Youngstown (O.) "Telegram."

The Circle Theatre staff and attaches have organized a baseball club. Several of the local burlesque houses have put nines into the field, and a schedule is being arranged. The first game will probably be between the Circle and Gotham teams.

Ethel Kirk and Marion Wilder open with a new singing act at the Armory, Binghamton, N. Y., May 6.

Last Saturday night the electricity was momentarily shut off in several local theatres, Hammerstein's Victoria included. At the time "The Futurity Winner" was being played in the house, and a possible panic was avoided through the dark scene employed. As the curtain descended upon the racing finish the lights suddenly blazed up, and no one in the big audience had an inkling of anything out of the ordinary having occurred.

It has been estimated that Lasky & Rolfe will have booked about \$1,000,000 worth of acts by the opening of next season.

A son was born to Mr. and Mrs. Ed M. Howard (of the Howard Brothers, flying banjos) in Seattle, Wash., April 5. Mrs. Howard was Geneva Gibson, of the "Wizard of Oz" company, before her marriage.

The Bijou Amusement Company opened a new theatre at Racine, Wis., Monday evening. Campbell & Danforth are the managers.

Jim Cowley, of the Latoy Brothers, comedy acrobats, received news last week of the death of his brother. The act canceled Pastor's this week in consequence.

Charles Harris, the monologist and former member of the team of Harris and Walters, found himself the father of twins last week while playing Fargo, N. D., where Mrs. Harris gave birth to the pair.

Ned Nye will play New York City proper in his single act for the first time on May 20 at the Fifty-eighth Street house. Mr. Nye has gone extensively into the sketch writing line. Felix Haney, formerly at the Hippodrome, has purchased one of Mr. Nye's pieces, which he will play in vaudeville, and several others have done likewise.

Arthur Fabish, manager of William Morris' Chicago office, arrived in the city on Monday, returning to Chicago on Wednesday.

Edith Sinclair, now of "The Grand Mogul," would like to take a "girl act" into vaudeville following the close of that production. The "Honolulu Girls" number may be used.

Rose Moore and Edward M. Bice, of the "Bowery Burlesquers," playing the Corinthian, Rochester, this week, were married at the city hall there April 24.

Gus Edwards will revive "The Original Newsboys' Quartet," sending it on tour commencing May 6 under that title. Mr. Edwards says he has discovered a phenomenal soprano for the act.

Frank V. Seymour, of Seymour and Hill, who sustained an injury to his face, will have recovered sufficiently to work again, commencing Monday.

Myrtle C. Byrne, the female sharpshooter, will join Dial & Armstrong's "Navajo Girls" next season.

Charles Leonard Fletcher has nearly completed his tour around the world. Mr. Fletcher arrives in San Francisco within a few days, opening at the Orpheum in that city on May 5.

Under the will of Maurice Grau, Robert Grau's brother, the latter receives nothing of the deceased's large fortune.

Eddie Garvey and Mollie Thompson will return to vaudeville with "Wanted: A New Partner," under the direction of Wesley & Pincus.

Abe Reynolds, the Hebrew comedian, formerly with Clark's "Runaway Girls," for five years, has been signed for next season to play with "Miss New York, Jr.," under the management of I. H. Herk.

Sim Collins, of Collins and Hart, the travesty artists, has purchased ten acres of Long Island property.

Alan Dale, the dramatic critic, left for Genoa, April 23. He will return about Sept. 1.

Madge Cornel of the "Rose Sydell's 'London Belles'" lost two diamond rings, valued at about \$10 in currency, after last Sunday night's performance at the Standard, Cincinnati. While coming out of the stage entrance she was compelled to force her way through a crowd and her pocket-book was stolen.

WHITE RAT NOTES

By WILLIAM GOULD.

Will all brothers disengaged for the week of May 6 kindly send in their names to the Big Chief? The reason is that The Actors' Fund Fair takes place May 6 to 11 at the Metropolitan Opera House, and we want all the available White Rat talent that we can secure, not only as specialists, but as barkers, attendants, supers, stage hands, etc. The fair is for the most worthy charity I know of and it makes the old adage, "Charity begins at home," the truest of maxims.

Do what you can and all you can to make this benefit the biggest affair ever given in this great big world.

Our first "scamper," held last Saturday evening in our new club house, was a tremendous success and an excellent vaudeville bill was arranged.

Maurice Levi and his orchestra played one of his popular selections, followed by a succession by the best that vaudeville can offer. The real treat of the evening was a burlesque drama entitled, "Nine Dramas in One." It was screamingly funny. Bob Dalley, Bert Leale and Ren Shields played all of the characters. Our next "scamper" will take place May 4. Don't miss it. Corsey Payton kindly gave us the services of his electrician, stage carpenter and scene painter and now we will have a real stage at the lower end of the lodge room, due to the generosity of Brother Payton.

So far we have 17 eligible players for our baseball club. If you can play ball, send your names in. We want at least two nines for practice. The following have signified their willingness: Jas. Kelly, Geo. Felix, Geo. Evans, Coley Lorella, Birrol Barabarella, Sam Shannon, Jas. J. Corbett, Charley Grapewin, Bob Baker, Gus Adams, Ralph Austin, Fred Bailey and Bob Carter.

All managers (vaudeville or legitimate) are cordially invited, at any time but Thursday nights, to visit the club rooms. I shall send them invitations to our next "scamper." If I overlook any manager it will not be intentional on my part.

We want you, Mr. Manager, to like us. We would like to see more of you in a social way. If you visit us we will try and please you and we will do our best to entertain you. The same thing goes for the press, editors and reporters. Let us know one another better. The vaudeville artist of today is a gentleman and a man of affairs. Meet him socially and you will find a royal, loyal, good fellow.

Artists who have not had the good fortune to join the Rats and are inclined to join had better hurry up as there is some talk of raising the initiation to \$25.00. I do not claim this to be positive, but there is some lobbying in that direction. At the present time our initiation (\$10) is the cheapest \$10.00 an actor ever spent. I hope that you will take my mild tip.

Forty-seven members were reinstated and initiated last Thursday night and it looks, from present indications, that 70 or 80 will join next Thursday night.

It is our intention to have a competition of pool players and decide who is the champion of the club. This is to be an annual event. If you can play pool come up and practice and put your name on the list. \$1.00 entrance fee. Any member winning the prize three consecutive years will be presented with a suitable token.

I saw Geo. Abel's yacht "White Rat" at the Erie Basin last Monday and she is a beauty, 12 berths and two luxurious state rooms.

Don't forget this. If you have any complaints to make relative to the club rooms, don't complain to any individual member of the House Committee. We have a Suggestion Box. Write out your complaint and drop it in.

Look for the vaudeville entertainment at the Actors' Fund Fair. The White Rats of America are going to do themselves proud. The predictions are that the fair will clear from \$300,000 to \$400,000.

ASKS RELEASE.

The unusual condition is presented of an artist begging off on an engagement simply because the material to be offered is not altogether new, in the person of Clarice Vance. She is booked for the week of May 13 at Hammerstein's, just before she sails for Europe, and has requested William Hammerstein to release her from that date as she has no new songs that she feels are worthy of such an occasion.

!!! I WANT !!!

To hear from Performers who want New Acts for Next Season. SPECIAL inducements and GUARANTEED work. Address JUSTIN PAIGE, 1 COLLEGE PLACE, BUFFALO, N. Y.

ONE HUNDRED AND TWENTY-FIFTH STREET.

The abundant patronage enjoyed at this house is justified by the "newness" of the bill there this week. There are two "first time in Harlem" numbers listed besides "two first appearances in New York City," a reappearance in vaudeville (Anna Laughlin; New Acts) and the weekly change of repertoire by William J. Kelley and company.

It is T. H. Davies' "The Marshall," a well-written melodramatic story fully told in 22 minutes, and ably played by Mr. Kelley, Clara Blandick and E. K. James.

In this Western scene, where on past performances Mr. Kelley would be suspected of ranting, he is acting like an actor, and Miss Blandick appears to exceptionally favorable advantage. Indeed she looks and does so well that a legitimate manager might benefit by viewing her in it.

The sketch would be a welcome one on any bill, and if the management concludes to send Mr. Kelley over the circuit, they could do no better than use the present piece and cast. It would be an advisable move regardless.

"Special engagement" is the program distinction for Marshall P. Wilder, the humorist. Mr. Wilder has some new jokes and stories, and several women present escaped hysterics only because the fear of losing the next "point" kept their laughter bottled up. These "points" are Mr. Wilder's chief fault. Overanxiety that his audience shall not miss them causes the jokist to either remind or wait for the laugh to come.

Carlin and Otto have a brand new string of parodies on the latest topical melodies, and they are obliged to sing half-a-dozen without taking breath. All please, and more applause follows their discourse on the "Mosquito Trust." Several new lines have been added to this. It would better fit in sandwiched between the parodies than to follow them. A singing close should be preferred to a talking one.

Charles Burke and Maida Dupree in "The Silver Moon" are going along in good style, Miss Dupree's dancing, together with that of the man-sized "picks," winning cordial recalls at the close. Miss Dupree appears nicely in her short skirts for the dance, and would improve her looks at the opening by substituting another and lighter colored dress in place of the black one worn on Wednesday night.

Peter Donald and Meta Carson have an idea in "one," called "Alex. McLean's Dream." They do well with it, although the setting is adapted from "The Poster Girls," a "girl act" of short life which was presented in vaudeville about a year ago. Mr. Donald takes a Scotch character, with an "edge," and derives considerable humor from it. Both dress in the Highland costume, which, with the singing, returns substantial results.

Charles Serra opened the bill, and Lafayette's Dogs made up the final card. The animal act is a neat one, having all fox terriers but one, and the animals are well trained, mostly in the acrobatic line. The Two Vivians, sharpshooters, are under New Acts. *Time.*

Adolf Zink, the diminutive comedian, sails to-day for Europe for an all-summer's trip abroad.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to
CHAS. K. HARRIS, 81 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 5. New York, April 27, 1907. No. 11.

"Oh, Come, My Lou," lyrics by Arthur Gillespie, music by Edward Purcell, now being used with the Hap Ward Co. with great success, can now be had as all restrictions have been removed from this big number owing to the many calls from prominent professionals for same. You all know what these clever composers are capable of writing. Miss Anna Langhlin has been meeting with great success at Proctor's 125th St. the past week, singing "LET'S HOLD

HANDS IN THE MOON LIGHT, MARY." Miss Maud Earl reports great success with "LET'S HOLD HANDS IN THE MOON LIGHT, MARY." Miss Ellen Niola is making a feature of "JUST BECAUSE I LOVED YOU SO." Harry C. Green is making a feature of "AND A LITTLE CHILD SHALL LEAD THEM" and "THE BEST THING IN LIFE." Miss Vera D'Armond is doing well with "SOMEWHERE."

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

MAJESTIC (Lyman B. Glover, manager) for Kohl & Castle. Monday rehearsal 9.—A diversified bill of unusual length and considerable merit is the offering this week. The list contains fourteen acts, a few new to regular vaudeville patrons. Feature honors are bestowed on Nellie Flore and her "Six English Songs." First appearance in the city. Miss Flore is a Chicago girl, having until this season appeared alone in a singing specialty. The act is elaborately staged and costumed, and the music catchy. As a novel climax the girls are seated in rockers and whirled around a la "loop the loop" fashion. The electrical effects gave the presentation a spectacular aspect, and the act is highly diverting. Welch, Mealy and Montrose have changed and improved their comedy acrobatic act considerably since last seen here. They now gave their entire act in "one." Henri DeVries & Co. are retained for another week. Truly Shattuck wore a stunning green spangled gown that dated. She sings in the same pleasing and charming manner. The Majestic Musical Four offered one of the most artistic instrumental acts seen in a long time. The selections are well chosen and rendered in a skillful and masterly manner. The comedy is well blended and brought much laughter. Kelly and Violetta introduced a new and refined singing specialty. The dresses worn by Miss Violetta are strikingly pretty, not gaudy, showing good judgment. Girard and Gardner in "Dooley and the Diamond" owe the success they achieved to their individual merits, as the vehicle which is only a structure for their own clever performance. Charles Sharp has a number of bright stories and played a selection with saxophone and trombone. The Labakans performed a few intricate tricks in acrobatics and balancing with grotesque pantomime aided by a small canine. Hedrick and Prescott are excellent dancers, showing various styles of motion and limboes. Mays and Hunter, banjoists, are experts. They had early place on the bill, as did Kate Brothers, clever comedy acrobats, who deserved a much better position. Voutello and Nina, physical culture, and Rockaway and Conway in sketch completes the bill.

OLYMPIC (Abe Jacobs, manager) for Kohl & Castle. Monday rehearsal 9.—Arthur Dunn and

Marie Glazier have foremost place on the bill which contains a number of acts that have appeared at the other two theaters recently. The list has Capt. Woodward's Seals, Col. Bordeverry and Co., Snyder and Buckley, World's Comedy Four, Hayes and Johnson, Howell and Scott, Harry Holman, DeHollis and Valora, Rainund and Good, Edwin Russell and Co., Appleby and Olney and Cunningham.

HAYMARKET (Wm. Newkirk, manager) for Kohl & Castle. Monday rehearsal 9.—On the West Side are the "Navajo Girls," Sherman and DeForest, Bobby Ray and Johnson, Howell and Scott, Harry Holman, DeHollis and Valora, Rainund and Good, Edwin Russell and Co., Appleby and Olney and Cunningham.

STAR (Jas. L. Lederer, manager). Monday rehearsal 11.—Milwaukee avenue residents have Kallias, Walter McFarland and Bale Sisters, Armand, Grotesque; Randolphs, Campbell and Capeland. Attendance large.

SCHINDLER'S (L. Schindler, manager). Monday rehearsal 8.—Manager Schindler has an unusually long and attractive bill this week. It consists of Windacker Troupe, Barlow and Nichols, Trilander Bros., Zomora and Zomora, Clarence Field, Harry Holman, DeHollis and Valora, Clemens and DeVere. Business large.

NORTH AVENUE (Paul Sittner, manager).—Alice Van, Kohler and Marion, Quinn Trio, Major O'Laughlin, Three Ronaldos, Lamont's Dogs and Monkeys, Irene Ford and Kelly's moving picture.

EUSON'S (Sid J. Euson, manager).—Jacobs and Jermon's "Golden Crook" has not been changed materially since its visit early in the season, but the obvious improvement in the entire show has so admirably enhanced the quality and beauty of the performance that as a whole it can occupy conspicuous place with the most pretentious seen in the city. The mistaken identity complication has been retained and the "horsewhipping" episode is also attached. The opening chorus reveals fifteen good looking and animated young women. The brick red tights are now draped attractively and the costumes look new and bright. The "Golden West" travesty could be handled with better wit and more effect. It is a nonsensical absurdity. The numbers are given with marked preciseness and union, and nearly every music publisher is represented. The "Lonesome Town" song replacing "Manhattan Isle" used previously, would have achieved more success if delivered with less gusto and more effect. A ballad by Ed Edwards and Gene Burns was one of the musical hits. Miss Burns is a demure chorister, has a small sweet voice, magnetism and posed prettily. She evidenced a desire to develop the talent which she undoubtedly possesses. This season should be her last in the chorus. The "Four Seasons" is a specialty with a Yola in novelty and acrobatic dancing was the feature. The transformation scenes, ensembles, ballets, augmented by handsomely gowned girls in striking dances was admired. Ed Morton is a "coon" shooter. He has distinctive methods and scored a well deserved hit with four songs. The Cain and Abel story is the most grotesque portion of their "personal" talk. It underlines the "Sister act" which would fare better with newer songs and more conviction in delivery. Stewart and Desmond offered a conversational act in which the parodies of Stewart, who is made up as a clean cut Hebrew, received many encores.

The "Three Musketeers"—Dunham, Edwards and Heslin—have good voices. The singing is the best part of the act, although some the comedy proved entertaining. The Wheelers introduced several new tricks in juggling. The "donkey" needed a more convincing reinvention. The comedy devices amused as well as developed ideas that are a departure from the usual style.

FOLLY (John A. Fennessy, manager).—While the "Brigadiers" cannot be recorded as the best show that has occupied the boards here this season, it is unquestionably above the average and is a most enjoyable reminder in quality and attractiveness to the other Whelan Brothers & Martell organization seen last week. The preverys have been particularly indulgent in display of lavishness, ostensibly for the purpose of concealing or shrouding the many defects in the material construction of the piece called "The Brigadiers" over the Empire Circuit, which might and does suggest many ideas of trivial amusements, but nothing substantial to base any formulated reason for their presence is explained.

In the piece, however, are a number of well conceived situations of the purely inoffensive sort of mirth provoking. The greater portion of the bill is made up of selected and compiled sketches which have given the fields as there are many familiar "jokes." Aside from the crumbled material the performance elicited much admiration and brought forth sincere demonstrations of appreciation. Tillie Cohen and Gladys St. John introduced a "sister act" on the "Fall stage," while costume changes were made. Both have fairly good voices with proper amount of ginger. Tim Healy portrays an Irish character and is funny without being boisterous. He was active and the instigator of most of the comedy. Healy did not appear in the olio, neither did Bernard Williams, who was made up to represent a stereotyped German with flaxen hair hanging over his forehead, but overlooked the necessity of detail. His face was too youthful for the general make up. Jack Symonds followed in character study the physiognomy of "Bill Sykes." The parody on "Asleep in the Deep" displeased the crowd, but the others were liked. Nellie Hurt is the soubrette and mingled frequently, while Harry Raymond displayed a resonant voice and perfect pronunciation as the tragedian. The Sisters Mullin are expert cornettists. They handle brass instruments with skill and adeptness and achieved success. Lester and Moore call their act "A Day at the Beach," which consists of grotesque comic sketches and mechanical comedy. It is full of swift action and confusion. They are good dancers and pleased. Sherman and Fuller showed some clever feats in acrobatics and chair jumping. The pantomimic comedy with bumps was a mild symptom of Rice and Prevost, although it cannot be said they imitate. The musical numbers in the show have been staged with ap-

parent care and judgment. "Idaho" was given with such vociferous dash that the stage tremored, and the bunch of frolicsome and pretty maidens composing the chorus showed signs of exhaustion after each encore. One of the best and most artistically rendered selections was not appreciated. The costumes are handsome. The white tights arrangements are superb. They are made of silk and satin and the neatest and most sumptuous of the kind displayed in a single chorus number in any show seen this season. The patriotic drill with change of costumes in view of the audience thrilled the audience into enthusiasm.

TROCADERO (L. M. Weingarden, manager).—Phil Sheridan's "City Sports" is the offering. "The Blackberry Pie" dance is one of the features. This portion of the entertainment was severely criticized by a local newspaper when last seen and thrown out by Mr. Euson after several performances.

NOTES.—Kramer's Theater, Elwood, Ind., and the Alcazar Theater, New Castle, Ind., are now playing vaudeville, booking through Chas. H. Doutrick, of Henderson's Theatrical Exchange.—The New Empire Theater, Milwaukee, Wis., will open today.—Kimball Brothers completed their season of the Sullivan-Considine circuit and will open at Pastor's May 6.—Louis Novatov is manager of the Crystal Theater, Menasha, Wis.—Mr. and Mrs. Franklin Colby presented for the first time at Sipe's Theater, Kokomo, Ind., this week their new electrical musical black act.

The West Side theater, Chicago, Ill., opened this week under the management of James Connors with the following acts: Gardner, West and Sunshine, Teed and Lazelle, Delmacos.—The Spring Lake Park Theater, Greenfield, Ind., (10 minutes from Indianapolis) has been leased for a period of five years by Charles Davis who will open the resort with vaudeville furnished by Wm. Morris. The house seats 600 persons and will be rebuilt next year.—H. W. Malchior, manager of the Empire, Freeport, Ind., will have charge of the vaudeville shows at the Freeport park this summer.—Robert Fulgora passed through here en route to the Northwest where he will play in the circuit of the Sullivan-Considine combination. His house seats 600 persons and will be rebuilt next year.—I. M. Weingarden, manager of the Trocadero, will organize a new burlesque company for the Columbia Amusement Company's houses next season. Weber & Rush, it is said, are sponsors for the new addition and authorized Mr. Weingarden to spare no expense in the equipment of the show and selection of capable artists.

The company will be organized here during the summer under the personal direction of Mr. Weingarden.—Davey and Phillip and Ed Lazelle are at the Opera House, Warsaw, Ind., this week. The theater is under the management of C. E. Carter.—The second summer stock season at Sid Euson's will start on May 12. The company is now being organized and will contain a number of well known celebrities and innovation in the style of burlesque to be offered this year will be the absolute absence of slapstick and other traditional devices, as it is the intention of Mr. Euson to give the performances on a more pretentious scale than heretofore and has employed Frank Finney to produce the piece among them being several of his own musical comedies, calling for elaborate scenery and costumes and unique ensembles. Mr. Euson has always been a stalwart advocate of wholesome burlesque and will endeavor to will a precedent this summer in that direction.—Smith Moore, it is said, will book "A Self Made Man" into vaudeville next season, having completed arrangements with Weber & Rush for the use of the sketch which is owned by the firm.—Howard and Howard signed 25 weeks with the United Booking office for next season. They received a \$50 raise in salary.

Bismarck, N. D., will have a vaudeville theatre next season for the first time. It will be operated by people from Minneapolis. The city is said to be craving for variety performances, and the indications are that nearly every town of any consequence in North Dakota and Northern Minnesota will have vaudeville in the fall.

The Elcheuchin building, Twelfth and State streets, Erie, Pa., has been leased by Ackley & Lang for a vaudeville theatre.

A nickel Odeon has been started at Marshalltown, Ia., by O. G. Gist, of Union City, Ind. He contemplates opening moving picture shows in Elkhart, Ackley and Boone, Ia.

Ritter and Foster sail for London and Africa on June 22. They are booked until November, and will probably remain until next spring.

T. Lincoln, general representative for the Sullivan-Considine combination, was in the city for a few days last week and left for Omaha and Kansas City, where new theatres are likely to be built for the concern next season. Mr. Lincoln states that the company will open last week for the erection of the new S.C. theatre in Denver, at Curtis and Sixteenth streets. The building will cost about \$65,000.

There will be another vaudeville theatre at Ann Arbor, Mich., next season, seating 1,100, and booking through the Western Vaudeville Association. The present booking with William Morris and has no opposition.

Cobb's Corner

SATURDAY, APRIL 27, 1907.

No. 61. A Weekly Word with WILL the Wordwright.

1890—"Ta-ra-ra-Boom-de-ay."

1907

"YIP-I-ADDY-I-AY"

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SAN FRANCISCO

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ORPHEUM (Martin Beck, manager. Week 14).

—The Fadettes Women's Orchestra was the featured attraction though closed pressed in public favor by Louise Agouss and her well advanced company, offering a French vaudeville hit. Cartmell and Harris, with a class A song and dance turn, found a good spot. Morrow and Schellberg proved a sketch team of merit. The holdovers were Ferguson and Mack, Dorothy Drew, Brockman and the Phillip Sisters and the Brothers Bellong.

NATIONAL (Sid Grauman, manager).—Abini, magician, was the heavy typed one. As a manipulator of cards he ranks high and his side talks were pleasing, he having wisely discarded the knock oration he delivered against each town upon the occasion of his last visit. Dacey, Chase and Adair with their athletics and music, were well sent. The musical and singing efforts of The Harps pleased. The cleverness of the Fukino Japanese Troupe was pronounced enough to overcome the local antipathy against the race. Nat Wentworth made his initial bow as the illustrated balladist and scored. The Thaw-White film added interest to the moving picture portion of the program. Beside Allen, soubrette, and Smith O'Brien, songs and stories, completed the bill.

WIGWAM (Sam Harris, manager).—The Deaves Marionettes were cleverly handled and their comedy bits good. Sam and Ida Kelly reappeared, offering a new sketch that won laughs. The Comers made a good impression with their comedy sketch. Booth, comedy cyclist, and Bert Weston, monologist, did their share.

EMPIRE (Wm. Weston, manager).—The program has a cosmopolitan color with Kekuku, Hawaiian, guitarist, and The Mizuno Japanese Troupe showing up well. James Hennessy, representing "The Emerald Isle" with a batch of stories. Eco Ives, illustrated balladist, was the "Yankee Doodle," degenerate. "Across the Pond," a musical comedy by the James Post Co., was original in spots, with some classy stage setting that helped a lot.

LYCEUM (W. H. Weber, manager).—Horb Bell, supported by Otto and excellent chorus numbers, submitted a bit of burlesque that increased his prestige with the Southsiders. The usual vaudeville olio preceded the comedy.

NOTES.—Meyer Schwartz, who in the past has managed various vaudeville houses here, died April 4.—Harry Valois will cease playing dates shortly, and return to musical comedy, joining the Lew and Nelly at New York. Harry Montague opened as producer at the Fisher, Los Angeles, on the 15th.

Silkoline Tights, \$2.00; Worsted Tights, \$2.00; Cotton Tights, \$1.00; Silk Tights, from \$2.95 up; Shirts to match, all same price as tights; Pumps 25 cents; Garters, \$1.00; Elastic Supporters, \$1.00; Cloth Supporters, 25 cents. Send for catalogue and samples of tights, free. Positively a deposit required. Satisfaction guaranteed or money refunded. S.F.C. BROS., 86 Woodbine Street, Brooklyn, N. Y.; New York Office, Lincoln Bldg., 1 Union Square.

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BOSTON

By ERNEST L. WAITT.

There was trouble at the Columbia on Monday of this week, because no performance of Campbell's Nightingales could be given, owing to the fact that the company did not arrive in Boston from Providence until 3:30, having been tied up in the Rhode Island city by an attachment.

The two burlettas, "Hello" and "College Life," were in great contrast, the former being very good and the latter very poor. A feature in these, however, were Margie Webster, who was only a chorus girl with the Fay Fosters last season, but who makes good in a speaking part now, and Estelle Elsworth, who plays a German part. The olio is strong. Bertha Sherwood starts off well in her capture, but weakens at the half, although she finishes strong. Billy Barlow and Belle Darling in their comedy "At the Music Hall" are only passable; the Yorke Comedy Four do a good turn, and Mabelle in a new dance stunt is the best of the troupe. Business at the Columbia continues very good, and Manager Harry Pearson says it is the best season the house has ever had. The wrestling matches and the amateurs are responsible in large degree for this. Prokos and Jack Miller had it out Tuesday night. Prokos winning.

Featured at the Orpheum this week was a revised version of Rosina Vokes' old sketch, "The Circus Rider" (Acts), under the same name. It was practically a comedy bill at the Orpheum, six of the ten acts being of that sort. Considerable local interest was shown in the appearance of Armstrong and Clark, local boys, in their comedy "Finding a Partner." This is their first time here and they got a good reception. A sentimental act by W. E. Whittle, like Roosevelt, and acts the stage to resemble a soldiers' camp, went remarkably well. Harrigan, the tramp juggler, still does his old time act. His line of talk is up-to-date. Therese Renz, with her two white horses, proved a big favorite here as at Keith's a few weeks ago. Fred Hay and his company in Roman travesty are better than ever and Mile. Nadler, equilibrist, has the house with her from the start. She looks well and her act is unusually good. The Four Londons, acrobats, and Fortune and Davis, singers and dancers, fill out the bill.

Ethel Levey is top liner at Keith's, and holds the position without the slightest difficulty. Her act is good, for she is versatile and sings and dances to the accompaniment of a thousand hand-claps. Every one in Boston is interested in Miss Levey, for she is well liked here. John C. Rice and Sally Cohen in their new sketch, "All the World Loves a Lover," furnish excellent comedy. The plot is clever and the two actors even more clever. Fred Edwards and May Edouine have a good vehicle in a "Nightmare Playlet," where the man dreams he has been married to four women. It goes exceedingly well. Smith and Campbell, sidewalk talkers, have a good line of talk but they work rapidly and much of it is lost sight of because the audience cannot keep the pace. The Murray Sisters, distillers; the Four Casting Sings; Anna Tauber and her renamed "Black Berries"; The Willis Family (on musical instruments a great hit); Hill and Hill, colored; Arthur Boral, Anna Navarro and their acrobatic dogs; Slefried, the one-legged equilibrist; Miles and Nitrain, and Leonard and Drake complete the bill. Somehow the sketch bills for the past two weeks have a ring and go to them that hasn't been noticeable there for the past year. Higher class headline acts are more evident, too. Very likely this is due to the work of Carl Lothrop, who arranges the bookings for this house. Mr. Lothrop was press representative of the Old Howard for years.

Clark's Runaway Girls are evidently suffering from brainstorm, for their show at the Palace this week isn't near as good as it was the last time it came here. The girls have lost their snap, and the "Sultan's Dilemma" is very dull.

Pat White and his Gaiety Girls are doing a big business at the Howard this week, despite the baseball games. Pat White is a born comedienne and Boston audiences like him. He plays the comedy role with great union and keeps the girls stepping lively.

Belle Travers, who can really sing; Moran and Wiser, who can really juggle, and the McLain Sisters, who can both sing and dance, are features of the olio in "The Dainty Pares." Company this week at the Lyceum. The new line of the mainstay of the olio, too. Renzetta and Lyman, acrobats; Cunningham and Fowley, dancers, are also on the bill. "The Parisian Widow" come next week. Evening business here is big, but the matinees show a dropping off.

Austin & Stone are still running the Congress of Novelties. Big Events, the wrestling bear, is this week's feature. Bonette, gymnast; The Robertos, in kulte throwing; Annie Howard, the tattooed Venus; and Prof. Riley, the veteran fiddler, are in the curio hall. The vaudeville list includes Arberg and Wagner, Winnie Clark, Martinez and the Minstrel Mads. Miles Brothers, the New York moving picture firm, have secured control of the Hib Theater here and are running a moving picture show, the only one in this part of the town. They are doing a very good business, which has been developed as the result of some Sunday night shows earlier in the winter. A ladies' orchestra is an added attraction. Emory Bennett, Amy Allen and Ralph Drew hold down the singing end. The pictures are changed twice a week.

At the Theater Comique the feature this week is the film called "Paper Making in Maine," which goes very well here and is a real novelty. "From Jealousy to Madness" is another good applause getter. Madeline Ripley, Beth Rohie, Mildred Elia and John Garder now handle the illustrated songs. Helen Qualey and Katherine Hawkins do the instrumental work, and impersonations were given this week by Johnson and Sternburg. Business is S. R. O. all the time.

Eva Taylor, who played at the Orpheum this week in "The Circus Rider," has accepted a one-act playlet by Ernest L. Waitt, dramatic editor of the Boston American, and representative of Varley in Boston, for production at the Davidson theater in Milwaukee, soon. She will probably use it in vaudeville next season.

Samuel Grant, who has been in the ticket office at the Orpheum theater, has been promoted

GOOD NEWS

Chicago halls with delight the coming of the ever popular and favorite Yankee Doodle Comedian **GEO. M. COHAN'S** newest successful musical production, "50 Miles from Boston." Always one better. We will all be there with bells on to greet the Musical Melange of Mirth presented by the successful producers, **COHAN** and **HARRIS**. Sorry you will not be here to join the merry festivities and doings during the week. **SAM HARRIS**, next time pay a little attention to me. Bussé's it!

I told you so. F. A. Mills got away with \$8,000 in real money and took the next train for New York. Wasn't that easy money? Among my patrons during the week were Arthur Dunn, Marie Gilmer, Mr. and Mrs. Bob Adams, Tony Lubelski, Sam Harris ("Frisco"), Homer Howard, F. A. Mills, Arthur Fabbish, Johnnie Le Fevre, Bob Fargo, Howard and Howard, Chas. Wilsin, Hardie Langdon and many other celebrities. Always something going on in my place. You know where I am. **IN CHICAGO, S. E. Cor. Clark and Randolph Sts., Downtown.** The best cuisine and service. Look for name "A Smart Place for Smart People"—that's

GEORGE SILVER'S place

to the position of superintendent of the house. Stanley Duffy, nephew of Manager Duffy, is now assistant treasurer. He was formerly treasurer of the Academy of Music at Scranton, Pa.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (Jl. T. Jordan, manager).—The bill this week was so big and strong as to be unwieldy and in addition was forced to open to an audience that was positively inanimate, so that it was really two days old before the show got to working right and then it proved the best that has been offered in this house for a long time. Vesta Victoria, the English comedienne, was the chief attraction and was accorded a warm welcome. So many imitations of this clever person have been given here that it seemed as if she were an old favorite. Even on Monday, with a cold audience, she had them going on her third song and completed five. Her popularity increased as the week grew and mid-evening found her keeping right up to her New York success. In addition to Miss Victoria there were several other acts seen here for the first time. Principal among these was the Met-zetti Troupe of acrobats which proved a real "knock-out" swing to the remarkable work of the youngest member. Little more than a tot, this youngster performed the most difficult tricks with the skill of a veteran. Doubles to a shoulder were easy, but a triple from a cross-arm throw to a two-high is about the best thing that has ever been shown here in acrobatics. This act deserves its place among the sensations of its class. The "Stunning Grenadiers" were also new and can claim a place mainly for its appearance. The act is beautifully housed, the girls pretty and shapely and well drilled. Meredith Meredro has a light voice of good quality and was heard at her best in the rendition of "Sur of My Life." There is little excuse for the appearance of Mile. Flor D'Aissa, what she did. The act being of mediocre calibre. The noisy, musical cymbal number is a poor affair. Frank Fogarty made his initial appearance with a collection of stories and songs that were not entirely new. Fogarty seems to be bidding for favor along the lines laid down by J. W. Kelly and he could help himself much by talking slower and more distinctly. Bert Leslie repeated "Hogan's Visit" considerably changed and with a new cast. Leslie has invented some new stunts and his ability to use it put him "in" good at once, the act being a hit. Maud Emery is back again, feeding Leslie and adding her clever dancing. Melville and Higgins, now here in vaudeville, made good with a mixture of gagging, singing and dancing. Willie Wakefield repeated her pianologue offering, meeting with a served favor. Rice and Prevost were given a hearty welcome and kept the house in a whirl of laughter. Muller, Chinn and Muller opened the bill with a fair hoop-rolling act. Watson's Farm Road Circus pleased the young folks and the grown-ups as well, while Murphy and Francis, the Valadons and the Lee Brothers added their share.

CHESTNUT STREET OPERA HOUSE (Klaw & Erlanger, managers).—Even the absence of the expected "sensation" failed to detract much from the entertaining quality of the initial bill of Klaw & Erlanger's advanced vaudeville. While it may be truthfully stated that the biggest hits were scored by acts which have been shown in the rival house, there were three which were new here and every one added to the entertaining quality of the bill. Of the new acts, "Hubs in the Jungle" presented by Greene and Werner, was deserving of chief honors. It was brimful of action and musical from start to finish. The act proved a capital entertainer and won a big share of the applause. Staley's Transformation, while new, is little removed from the one in use so long by Staley and Birbeck, except that a cooper shop is used instead of a smithy's. The change from the shop to the parlor and back again was made with great rapidity and complete in almost every detail. The other new act was Thompson's elephants. This troupe of animals has never played in vaudeville in this city, although they originally belonged to Adam Forepaugh, Jr., and are now being shown by Thompson, who was Forepaugh's chief assistant. The elephants are full grown and perform a number of difficult feats, that of a somersault over a sort of rolling platform being the big number. The act is too long for vaudeville and was really closed on Monday night, but Thompson roared so long that the fly-man took up the drop and allowed the elephants to finish. The big hit was made by the Four Mortons, who presented a

READ

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Featuring
With the Empire Burlesquers.

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portion of "Breaking Into Society," the comedy in which they toured the popular price houses the past season. The combination made a splendid number and the audience was so much for them to continue after they had left the stage. Sam and Kitty Morton are using a new song which is not near so good as "Ain't I, Maggie?" Clara is just as pretty and attractive as ever and with her brother has several good hits in the act. Following closely in matter of applause was the Empire City Quartet, forced to go through its entire repertoire before the house was settled. There is about comedy used to carry the act through and the parodies of one of the Cooper Brothers were well received. Emma Carus, the only single act on the bill, scored with several good songs. She was attractively costumed, in good voice and had her audience humming with her after the first song. A condensed version of "The Lost Boy" was given by Edward Blondell and Company and aside from the poor finish seemed to please. It drags considerably. Repetition is the principal fault with the Florence Troupe, who have been seen in this city before. Numerous excellent tricks were performed, but with so many skillful acrobats on the stage it seemed unnecessary to repeat so much. Jewell's Manikins opened the bill, winning liberal applause and there were moving pictures to close.

CASINO (Elias & Koenig, managers).—Bar-nold's Dog and Monkey show was the principal feature of the bill presented by the "Cracker-jacks," which played a return date at this house. The dogs give a wonderful performance. There is little or no change in the program from what was seen before.

BIJOU (W. V. Jennings, manager).—W. B. Watson and his burlesquers were accorded a warm welcome on their second visit to this city this season. The show remains about the same as before. Watson's, as usual, takes full advantage of the latitude allowed him in approaching the limit of indecency.

LYCEUM (J. G. Jernon, manager).—The "Bon Tons" are back to their starting point, giving the same show that was offered at the Casino. Harry Bentley opened the olio alone and Ben Pierce did a good bit of work as a Western tough in the burlesque. "Just Kids" by Rawson and Clare and "The Girl in the Red Mask" remain as features.

TROCADERO (Fred Wilson, manager).—What was formerly Sam Devere's Company played this week under the name of the "Brigadiers," giving

the same show as was seen at the Bijou, except that Andy Lewis, who was ill at that time, appeared in his original characters and had an act in the olio.

CINCINNATI.

By HARRY HESS.

COLUMBIA (H. M. Ziegler, manager). Sunday rehearsal 10:30.—St. Onge Bros., novelty cycling, concluding with a monologue by Fred St. Onge, fine; Paul Kleist, musical novelty, better than ever; Alice Davenport and Company in "Now," ordinary; Eleanor Falke, songs, pleased; Hallen and Fuller in "Her Sunday School Boy," full of laughter and exceedingly well done; Piccolo Midgets, big hit; Low Sully, cleverly encored; Harry Gilfoil, divided honors with Hallen and Fuller.

STANDARD (C. B. Arnold, manager).—Rose Sydel's "London Belles." The opening chorus is lively, the stage settings adequate and the girls have numerous changes of costumes which they make the most of. Von Herx, in "Cupid's Cavaliers" made a hit. "Sassaparilla Show," by Miss Sydel, made a big hit. The olio consisted of the Weston Sisters, singing, dancing and burlesque act. Campbell and Mack in "The Inspector." The Tivoli Trio sang well. Harry Marks Stewart, Hebrew comedian, pleased. Zenda, the feature of the show, is seen here for the first time and is the talk of the town.

PEOPLE'S (James E. Fennessy, manager).—"Thoroughbreds." During the first part Joelle Flynn with the assistance of the chorus sings "Crocodile Isle," which is the hit of the show. Blanche Bedford, a member of the chorus, is given an opportunity and sings "Linda" entirely too fast. Miss Bedford, however, is a good looking girl and gives promise of future success. Blanche Washburn and Joelle Flynn in the olio act in a manner that would indicate that they are trying to see how far they can go without police interference. Mlle. La Tosca, contortionist, is very good. Douglas and Cunningham sing and talk a little better. Hart, in "Lancelot Trio" gave an exhibition of acrobatics and strength. Niblo and Kelly have a nice dancing turn. The chorus is handsomely gowned and taken altogether the show is an excellent combination well put together.

ATLANTA, GA.

PASTIME PALACE (T. P. Holland, mgr.).—Le White, illustrated songs, good voice and song selection; Prof. Rand's canines, scored; Leonard and Rose Rows, "A Tip on the Derby," big success; Perry and White, song sketch, went big.—STAR (J. B. Thompson, mgr.).—Blanchin and Hehr, "From Grand Opera to School Days," good act, but poor dressing; the Florellas, singers and dancers, fair; Lewis and Lessinger, comedy sketch, hit of the bill; Benington Brothers, gymnasts, clever act.

BRIX.

ATLANTA, GA.

EMPIRE THEATRE (R. J. Riley, mgr.).—Three Dees, comedy sketch, good; Miss Burgeon, song pictures, clever; Bannie, song and dance, very good; "Dr. Dippy," by the Empire Stock, a screaming success.—NOTES.—H. M. Ernst has been selected as manager of the Air Dome by Crawford, Philley and company.—Mgr. Riley, the director of the Empire, will be interested in Forest Park amusements.—The Lewis Amusement Co. is fast shaping White City, to open here May 8th.

DICK BOSONKO.

AUBURN, N. Y.

BURTIS AUDITORIUM ANNEX (E. S. Newton, mgr.).—Billy Morrissey, monologist, headed the bill; Madge Dattelle, coon songs and buck dancing, was well received; Myrtle Russell, singing and dancing comedienne, fair; Frank Brooks, illustrated songs.—NOVELTY THEATRE (R. J. Murphy, mgr.).—Semi-weekly change of motion pictures.—NOTES.—Eddie Crawford, the cartoonist, has accepted the position of treasurer at the Novelty Theatre of this city.—The Burtis Roller Rink has closed for the summer.

BILLY JOYCE.

BALTIMORE, MD.

MARYLAND THEATRE (F. C. Schanberger, mgr.).—Almasio, juggler, very clever; Three Dumonds, excellent; Ladell and Crouch, singing and dancing, liberally encored; Herbert Wilke and company, "Remembrance," excellent; Swor Brothers, comedians, well received; The Onlaw Trio, wire specialty, big hit; Gus Edwards' "Schoolboys and Schoolgirls," liberally encored.

MONUMENTAL (Sam. M. Dawson, mgr.).—Jolly Grass Widows are playing a return date and doing good business.—GAYETY (W. L. Ballant, mgr.).—The Dainty Duchess company.—ZOO-RING (Col. P. J. Mundy, prop.).—Is very popular and drawing big houses.—LUBIN'S (E. C. Hale, res. mgr.).—Doomsday," second week, with the following vaudeville numbers: Tom Mack, Goldie Fultz and Georgette.

SYLVANUS.

BAY CITY, MICHIGAN.

BIJOU THEATRE (J. D. Pilmore, manager).—Allire and Lind, club jugglers, good; Truman Seymour, illustrated songs; The Carters, comedy musical act, pleased; Arthur Browning, singing and dancing tramp, good; W. H. Field, Hebrew comedian, well received; Sharpley and Flynn, Irish comedy sketch, light applauded.

H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY THEATRE (H. A. Bailey, manager). Monday rehearsal 10:—Harry LeClair, character comedian, very good; The Boldens, colored entertainers, good; Will O. Matthews and Nellie Harris; "Adam the Second" went big; The Petching Brothers, musical novelty, good; The Village Choir, good singers; The Three Liviers, sensational wire acrobats, something different; Adams and Mack, eccentric mystical novelty, good.

JOUGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10:—For the 27 minutes it held the stage "The Red Owl" was a big success, as well as Beryl Hope in the leading part. Howard and North, excellent. Frans Ebert and company, good. The Musical Avolons, fine. Eleanor Dorel, pleasing. Scott and Wilson took well. The Mimic Four, fair. The Glineratti troupe, big card.—GARDEN (Chas. E. White, mgr.).—"Majestic" had their own way with business, big.—LAFAYETTE (Chas. M. Bagge, mgr.).—Relly and Woods' Big Show with Paddy Lavin as an extra feature had big houses.—WASHINGTON (Lewis F. Lind, mgr.).—Mons. Carole, good. Continuous vaudeville, ill. songs and moving pictures also.—HIP-PODROME THEATRE CO. (Elwyn Edwards, mgr.).—Business excellent. Harry Mason, songs, good. Pearl Rounds, Musical Johnson, Margie Edwards, return engagement.—BIJOU DREAM (W. K. Kellmire, mgr.).—Tri-weekly change of interesting subjects in moving pictures to good business.—NOTE.—Golden and Maley, a new team of this city, made their premier 19 at the Lafayette in "The Sons of Sam Italy." The sketch went with them, having plenty of rapid fire talk, good songs and ginger. The summer season at the Lafayette and Garden promises good burlesque and vaudeville people.

DICKSON.

CLEVELAND, O.

KEITH'S (H. A. Daniels, manager. Monday rehearsal 11:—Robert Hillard, headlines with "The Man Who Won the Pool"; The Jackson Family, cyclists, good; Three Keatons, hit; Lew Hawkins, monologist; The Flood Brothers and Young America Quintet.

LYRIC (Ed. Anthony, manager. Monday rehearsal 11:—Mlle. Louise Ramona, excellent singer and heads the bill; Schaefer Trio, singing and dancing, good; Robinson and Grant, good comedy act; Bradley and Davis, comedians; Morrisey and Rich, skit.

EMPIRE (Geo. Chenet, manager. Monday rehearsal 11:—"The Fixer." James J. Cooper is IT with the Gay Muskraders. The olio is excellent.

STAR (Drew & Campbell, managers. Monday rehearsal 11:—Colonial Belles, Chas. Robinson. They have a very strong olio.

WALTER D. HOLCOMBE.

DALLAS, TEXAS.

MAJESTIC (B. S. Muckenfuss, mgr.).—Klein, Ott Brothers and Nicholson headed the bill; Three Poliers, good ring and bar work; Frank Milton and De Long Sisters, well received; Nicholas and Smith, best trick bicycle riders of the season; Grace and Anderson received encors; Wilson and Rich coldly received.—LYRIC (W. H. Rice, mgr.).—F. L. Perry took well; Edwin Edwards pleased; The Two Lucasas, fair novelty act; and Hill and Vernon, well received.—DALLAS OPERA HOUSE (Geo. Anz, mgr.).—Docket's Minstrels played to S. R. O. houses April 16 and 17.

E. A. A.

DAVENPORT, IA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30:—Week 15: Tom Kum, Siamese contortionist, fair. Neola, juggler, fair. Golden and Hughes, blackface, very good. Eph Williams, high school ponies, hit. Tom and Anna Collins, comedy singing and talking, fair. Miss Mullin, illus. songs, good. "Clarke and Temple in comedy." "The Man and the Maid," excellent. Gladys Carlton, singing and dancing, good. Silronji, "handcuff queen," overdone. Goodall and Graig were closed after Monday night show.—ELITE (Chas. Berkel, mgr. Monday rehearsal 11:—Al Polsen, blackface monologist, good. Devlin and Elwood in comedy, "The Poet," fair. Tuscano Bros., Roman Battle Aia, good. Evans and Evans, dancers, good. Four Shanons, singers and dancers, hit. Elverson, baton and gun spinner, excellent. Guy's Parlor Minstrels, very good. Cluxton Beekman Co. in "The Circus Rider." One of the best sketches that has ever played this house. Lena Kline, ill. songs, good.

LEO B. GRABBE.

DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11:—Josephine Gassman and her pick-aninies, coon songs, entertaining; Girdler's dogs, enjoyed; La Belle Meeker, acrobatic act, good; Jay Bogart, blackface, well received; C. W. Bowser and company, sketch, plenty of action, applauded; The Pryors, singers and dancers, very good; Sisters St. Claire, vivacious and entertaining, soubrettes.

L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10:—"Polly Pickle's Pets in Pettland" is the headliner and was well liked; Little Hip, trained elephant, was a pleasing number; Dick Lynch (Detroit boy) was given a rousing reception, and was repeatedly encored for his burlesque illustrated songs, the pictures for which are made by Fred Nash, a local newspaper artist; Thorne and Carleton, in a bright and snappy dialogue, were the laughing hit of the bill; Al H. Weston and company made good with their clever sayings, songs and dances; Mazuz and Mazette are first-class comedy acrobats; The Kemps, colored, open the show and please; Ralph Johnston has a sensational bicycle act that was full of thrills.—LAFAYETTE (J. J. Nash, mgr. Monday rehearsal 10:—The Tsesuwar Japanese Troupe are the feature, and have a fine act; The Aldeans, comedy bar performers, good; Fyvie Dench, contralto, has a good voice and pleasing manner; the Melroy Trio, in songs and dances, fair; Will Videoq, blackface monologue, fair talk and song, enjoyed; Arthur Bowdler and company, "The Wildflower," introducing Teresa Maridor as a squaw, was well liked; Sadye Rosenzweig, violinist, was very well received; John X. Conghlin, club swinging, ordinary act.—CRYSTAL (Albert Light, mgr. Monday rehearsal 11:—Larry Haggerty, Irish comedian, has a lot of good stories and is easily the best monologist seen at

A feature with

The "Trans-Atlantic" Show.

Friend A. Downing

Singing

"My Irish Rosie"

Yes, it's by

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this house this season: Robt. Schaeffer, sings illustrated songs; The Scotts, in shadowgraphs, pleased; The Bobbuts, sketch team, in songs and dances, were well received; Tom Davenport in feats of strength and juggling, very good.—AVENUE (Drew & Campbell, mgrs.).—Miner's "Bohemians," with Andy Gardner and Ida Nicolai, are doing good business. Wrestling bouts are given at every performance.—GAYETY (H. H. Hedges, mgr.).—Rice & Barton's Big Gaiety Company are playing a return engagement and pleasing.—NOTES.—While returning to her hotel from the Temple Theatre last Sunday night, Fanny Rice, the comedienne, lost her diamond bracelet. On Monday morning it was returned to her by Wm. O'Donnell, steward of the Musicians' Club, who had found it on his way home from the club.—On Tuesday night the members of the Detroit Lodge No. 1 Knights of Everlasting Pleasure and ladies attended the Temple Theatre in a body in honor of Dick Lynch, the Detroit performer who is a member of the order.

LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11:—Williams' "Imperial Burlesquers" more than pleased. The show is above the average. Pauline Moran, comedienne, hit; Gray and Graham played several different instruments well; Deonzo and McDonald, barrel jumpers, pleased; Murphy and Magee, comedians, fine; Zimmer, juggler, excellent act.—BIJOU (Joe Maitland, mgr. Monday rehearsal 2:—Gavin, Platt and "Peaches" in singing act; excellent; Harry Abraham, "The Man with a Hundred Faces," fine; Mabel Entwistle and company, comedy, pleased; Laurence Marcel, soprano, good; Reeves and Kennedy, singing and talking act, good; Isadore Brown, pictured melodies, fine.

HARRY.

EAU CLAIRE, WIS.

UNIQUE (J. M. Nash, owner; W. Armond, res. mgr.).—Hawley and Oleott, sketch, fair; Howley and Leslie, singers and dancers, fine; Miss Leslie's child impersonations very clever and hit of the bill; Morrison and Roma, fair; Dracula, contortionist, good.

WEST.

She likes it, and so will you
when you hear

Nellie Beaumont

Singing

"My Irish Rosie"

The Great Irish Song Hit.

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'Tis a treat to hear

The Mad Musician

"VASCO"

play

"My Irish Rosie"

Orpheum Theatre, Brooklyn, April 29.

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Near Broadway
NEW YORK

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FOR HIGH-CLASS VAUDEVILLE

20th Century Optiscope Co.

91 Dearborn Street, Chicago

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Dear Variety:

I beg to state a few plain facts. I opened with the dainty musical domestic playlet, "THE FIRST QUARREL," assisted by MISS LILLIAN ORR, Dec. 24th, 1906, and it was a pronounced hit from the start; the comedy feature of every bill for the past eighteen weeks. I am now playing the Majestic Theatre Circuit. Booked solid till January 1st.

Yours truly,

EDGAR FOREMAN

Week April 22d, Majestic Theatre, Dallas, Tex.

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"THE SHOEMAKER"

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AUTHORS, TAKE NOTE: I want several good Italian Sketches for Vaudeville.

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GUS HILL, 1358 Broadway, New York.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, manager. Monday rehearsal 10).—Rice Family, good musical act; Lavender, Richardson and Company, in "Brady's Boy," fair; Mr. and Mrs. Stuart Darrow, excellent shadowgraph work; King and Stange, ordinary; The Rinaldos, hoop rollers. —
HIALTO (F. W. McConnell, manager. Monday rehearsal 1:30).—Granville and Mack, Smith and Moore, Dolly Bland, Rae Vaughn, Gene Humphrey and Myrtle O'Neil; satisfactory offering.
J. M. BEERS.

ERIE, PA.

FAMILY (Eckley & Lang, mgrs.).—This house opened this week with a good popular-priced vaudeville bill and drew good attendance. Al Derby, in a bag punching act, was clever; Chatham Sisters, good; Williams and Pullman, blackface, pleased.
L. T. BERLINER.

FALL RIVER, MASS.

SHEEDY'S (Chas. B. Cook, manager).—Moving pictures and Jere Sanford, illustrated songs, good.
PLEASANT STREET (D. J. Casey, manager).

FRANKFORD, PA.

EMPIRE (Jas. L. McKay, manager. Monday rehearsal 10).—Bill this week is a strong one. Wixon and Eaton, third engagement, well liked;

—Mr. and Mrs. Dan Hall, sketch, good; Golden and Quigg, musical artists, very good; Grace Toledo, vocalist, fine.

AUDITORIUM (James West, manager).—Jennie Francis, songs, good; Gene Melville, female impersonator, fine; John Sullivan, illustrated songs, fine; James West, monologist, very good.
ACADEMY (J. Cahn, lessee; Fred Mason, manager).—Moving pictures, illustrated songs and Margo's Royal Mannikin actors, great.

BOSTON (H. R. Benn, manager).—May Walker's Burlesque and Vaudeville Show. Fred Bowerman, banjoist, good; Frottingham and Denham, singers and talkers, fair; Denno and Berwick, songs and dances, very good; May Waldron, picture singer, good; LaMasse and Pratt, acrobats, great.

NOTES.—Fall River Lodge of Elks has received circulars asking for the support of the lodge for Edward Leach, Past Exalted Ruler of New York Lodge, for Grand Treasurer of the order.—The Elks banqueted Wm. J. Bryan in their rooms this week.
E. F. RAFFERTY.

The 4 Cates, a good musical act; Conly Sisters, only fair; Fritz Houston, good; Mr. and Mrs. O'Brien, enthusiastically received; Von Hauf, mimic, gave satisfaction.
ARGUS.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Buckley's comedy dogs, a big hit; Martin Van Bergen, baritone singer, very good; Rentfrow and Jansen, "The Second Mr. Fiddle," hit; Mabelle Gage and Mascot, songs, pleased; Wellington Brothers, singers, dancers and roller skaters, were accorded a good reception, this being their home city. Geo. Mundweller, illustrated singer, did not appear owing to a death in his family. —BIJOU (F. E. Payden, mgr.).—Louise Willis, toe dancer, pleased; Logan Strickler, illustrated songs; Raymond and Crapo, sketch, good; Eva Thatcher, "The Irish Lady," a big hit; the Great Christy and company, comedy jugglers, went big.
NOTE.—Raymond Tea's Big Musical Comedy Co. comes to the Gaiety next week for a three weeks engagement. This house will discontinue vaudeville for the summer.
F. E. RUSH.

Monday rehearsal 10).—The Georgia Duo, good; Bender and Earle; the Milanese Minstrels, pleased; Perkins-Lapin Company, "Friendship," good; H. V. Fitzgerald, protean act, good.
MOWERS.

GRAND FORKS, N. D.

BIJOU (Hugh J. Emmett, mgr.).—Week 15: Mamie Texama, sharpshooter, good; Son Reynolds, lasso expert, clever; "Tex," intelligent dog; J. J. McLaughlin, fair. Business fine. —ORPHEUM (E. Drake, mgr.).—Stevens and Clyde, songs, dances and conversation, very ordinary; Frederick, magician, amateurish; E. Evans, fair. Good business. —NOTES.—Frank Holliday, the popular illustrated singer at the Bijou, nearly lost an eye as the result of an accident last week. He is compelled to remain in a dark room until out of danger. A. J. Smale, of Minot, is remodeling a storeroom into a theatre and will be ready to open shortly.
"FORKUS."

HARTFORD, CONN.

POLY (Louis E. Kilby, mgr. Monday rehearsal 10:30).—Mayne Gehrue and company in "Juno" is a very neat and pleasing sketch; Eddie Leonard and company of colored people have sketches in three scenes entitled "The Land of

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piano, but was not appreciated by the gallery.
Stuart Barnes was fine in a monologue. Scibino
and Grovini, in tumbling and juggling and some
remarkable work on the bicycle. Mile, Chester
and her clever dog were good. The quartette
styled the Four Singers were appreciated.

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tists, good; Mons. Herbert, comedy musical artist,
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Night in an English Music Hall," which is meet-
ing with its usual success. The Kitabanzai
Troupe of Japanese Jugglers and equilibrists is
the added attraction and pleases greatly. Grace
Hazard has an exceedingly pleasing offering.
Others are Kelly and Kent, very good; Three
Hickman Brothers, comedy musical act, pleased;
Norton and Nicholson, good sketch; Savan and
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entertained; Warren and Blanchard, hit; Allan
Shaw entertained with his tricks; Willie Weston,
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Abdullah Brothers, European eccentric comedy ac-
robats, good; James Richmond Glenroy, mono-
logue, pleased; Gardner and Maddern, farcette
and only fair; Helene Le Boeuff, vocalist, excel-
lent; Chas. and Fanny Van, very good; Will H.
Sloan and company, comedy skit, laughing hit;
Diamond and Smith, illustrated songs, scored.
Extra feature—Harry L. Tighe and His Col-
legians, a laugh from start to finish. LYCEUM
THEATRE (William L. Gallagher, mgr.).—Nellie
Hartford's Burlesque company, olio: Bessie Doyle,
songs and dances, fine; Felix Martin, French co-
median, funny; Blanche Loring, illustrated songs,
good; Inman, contortionist, clever; Felix Martin's
Burlesque, hit.
JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martyn, mgr. Sunday re-
hearsal 3).—Shepp's Dog and Pony Circus makes a
hit. Wm. R. Abram and John Agnes in their
playlet "The Realization" get the applause. Pur-
cella and Orban, wooden shoe dancers, fair.—
PEOPLE'S (Maurice Cunningham, mgr. Sun-
day rehearsal).—Lalord and Ryanson, blackface,
singing and dancing, very good. Three Dees well
applauded. Doc Holland gets the laughs with his
jokes. Marie Morrell's juggling good. The "Three
Hutchenson's," "The Man from Texas," well re-
ceived.

LONDON, CAN.

BENNETT'S (J. H. Aloz, res. mgr.).—Bessie
Valdare troupe of cyclists, very fine; Berzac
Circus, extremely funny; Mareno, Nevada, and
Mareno, equilibrista, good; Wilbur Mack in "The
Bachelor and the Maid," pleased greatly; Sue
Smith, comedienne, good; Arthur Yule, imita-
tions, average; Bertie Herron, the original min-
strel miss, a hit.
M. G. HUESTON.

LYNN, MASS.

AUDITORIUM (Harry Kates, manager. Mon-
day rehearsal 10).—"The Phay's" expose act, top;
Geo. Abel, Ethel Arden and Company won a
large reception; Frank Mayne and Company,
"The Third Degree," good; Reidy and Currier,
singing, well liked; John Birch, the man with
the hats," scored; "The Sexton's Dream" open-
ed the show.
DAVE CHASE.

MARION, IND.

THE CRYSTAL (J. H. Ammons, prop. Monday
rehearsal 10).—Week 15: Medallion Trio, the hit;
the Hawes Sisters, singers and dancers, fine stage
presence; clever; Harry De Barr, black face, good
presence; "Shouter and some new stories; Ruth Smith,
illustrated songs, very good.—THE GRAND
(S. W. Pickering, mgr. Monday rehearsal 10).—
Rome, Mayo and Juliet, burlesque minstrel, a
scream; Appleby, banjoist, clever; Glenroy and
Russell, comedy, good; Herbert Mitchell, mono-
logue, A1; Blanche Innis, illustrated songs, very
good.
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MARSHALLTOWN, IA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday
rehearsal 3).—Week 14: Excellent bill headed by
The Vaggies, novelty bag punchers, fine; Marger-
ate Grace, "The Summer Boy," scored; Billy
Graham, blackface, great; Watson and Cotton,
"Did You Ring?" fair; Raymond and Moxley,
pleased; Mamie Smith, good.—NICKELDON
(A. G. Gist, mgr.).—Moving pictures and songs
opened this week.
KARL J. INGLEDUE.

MILFORD, MASS.

EMPIRE THEATRE (S. B. Stifter, mgr.).—
Dollie Sharpe, songs, fine; Bailey & Austin,
sketch, clever; Green and Weathers, novelty,
fine; W. H. Smith, comedian, good.
CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday
rehearsal 10).—"The Nellie in 'The Lady Across
the Hall," cleverly played comedy; The Royal
Musical Five, high class musical act; Fredericks
Family in heavy weight, Roman ring and con-
tortion, fair; Aurie Dagwell, hit; Carrol and
Baker, Hebrew comedy, good; Original Bootblack
Quartet, favorites; Yuma, fine automaton and
contortion act.
CHAPIN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Chas. and Marie
Hecklow, good; Jamie Donovan, Irish comedienne,
very fair; Cole and Coleman, musical, well re-
ceived; Frank Gray, ill. songs, good; Doyle and
Emerson Trio, juggling, good.
GEORGE FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday re-
hearsal 9).—Francis Wood, hip roller, fair; the
Misses Bruce and Daigneau have a very good
singing act; Josie Sadler, E. H. O'Connor and
W. S. Jackson have a laughable skit; Reiff
Brothers, dancers, have anything beat in their
line seen here; Benjamin Chapin in "At the
White House," very entertaining; Golden Gate
Quintet (colored) pleased; the O'Kabe Troupe,
acrobats, very good act.—NEW ARCADE (J.
M. Kitchell, mgr.).—Vervain and Robinson,
musical artists, very good; Florence Allwood, il-
lustrated songs, good; Ed Bowers, droll talking
act; Kitty Morris, coon shouter, made a hit;
Sadie Rice, songs and dances; Miss Holmes in a
planologue.—WALDMAN'S OPERA HOUSE
(W. S. Clark, mgr.).—"The Trocadero Burlesque"
Co. are here again with a very good show.
JOE O'BRYAN.

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NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Billy Van, blackface, immense; Edie Fay, the irresistible electric spark, won unusual applause. Nita Allen and company in "Our 2 State Room 1," have a novelty in stage setting which was enjoyed. The dialogue is somewhat monotonous but on the whole entertaining. Beatrice McKenzie, Walter Shannon and company presented "A Shine Flirtation" neatly; the singing was especially good. Pierce and Maisee, singing act, very good. Valveno Bros., acrobats, fine, as were Rossie and Doreto. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—C. W. Williams, ventriloquist, fair; Kingsley and Lewis, "After the Honeymoon," scream; Byron and Langdon, "The Dude Detective," excellent; Happy Jack Gardner, poor material; Bellman and Moore, good; Foy and Clark, "A Modern Jonah," headliner; Orban's Cockatoos closed.—GREENWALL (H. Greenwall, mgr.).—With the rain falling in torrents, and the close of the season near at hand, the "Casino Girls" opened to the largest assemblage in the history of the house. Bob Manchester's "Night Owls" have been transformed into a racy, gingery show. The girls of the company would do credit to any musical comedy. You'll have to make a noise like "advanced burlesque" to compete with his one best bet. O. M. SAMUEL.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, manager).—Chas. Mack, pleased; Mr. and Mrs. Sydney Drew, a pleasing feature; The Four Bards, a big hit with the audience; an entertaining act is that of Bernar's Mannikins; Ben Welsh scored the biggest hit on the bill; Fred Watson and Morrissey Sisters have a fairly good singing and dancing act; others billed were Caron and Herbert, Lillian Ashley, Asher and Peterson, Seymour's dogs. IMPERIAL (Leon Curtin, manager).—Johnny Weber and the Broadway Gaiety Girls have a really good show, which is principally due to the good work of John Weber and Tom Humphreys.

Costumes are all clean looking and the girls are trained up to the mark. The olio is fair. Beatrice Haines, very good; LaBelle Trio are fair. The act begins poorly, but improves at the end. John Weber and Company do well with a bunch of nonsense. Mario and Alvo do clever feats on the bar. The comedian lacks comedy.

WESTMINSTER (Harry Parkin, manager).—The Parisian Widows have an all around attractive show. The hit and feature is the sketch presented by Sults Moore and Company.

S. M. SAMUELS.

QUEBEC.

AUDITORIUM THEATRE (Clark Brown, lessee and manager. Monday rehearsal 10).—Julia Redmond and Company in "Too Much Married," a hit; Geiger and Walters, novelty music act, scores. Others: Rice and Elmer, Charles Connor and Ruby Raymon, Fred and Annie Pelot, Rae and Benedetto and Herbert Brooks and company.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Byrdmouir return engagement, pleased; Gracie Emmett and company, big laughing hit; Ferry Corway scored; Keno, Walsh and Melrose, favorites; Burke and Dempsey, good; Alvin and Kenny, ordinary; Handy and Wilson, fair. The Three Constantine Sisters billed for this week failed to appear.

KELLEY.

SALT LAKE CITY, UTAH.

ORPHEUM THEATRE (Martin Beck, general manager. Monday rehearsal 4).—Week 22: May Tully and Company, Olivetti Troubadours, Lillian Shaw, Johnny Johns, Mark Sullivan and Norton. As is usual all performances were to well filled houses. The bill, however, as a whole was not quite up to standard.

BON TON THEATRE (J. H. Young, owner and manager. Monday rehearsal 10).—A banner bill was presented by Mgr. Young this week and consisted of Grey and Peterson in a very good bicycle turn; Hewitt, the ball equilibrist; Harris

and Nelson, the blackface comedians; Wayne and Christy, in monologue and songs; Lazetto, the remarkable contortionist; Anna Brigham, the whistler, and Miss Greenough, the illustrated songstress.

LYRIC THEATRE (Sullivan & Considine, proprietors. Monday rehearsal 10).—April 13.—Roland Travers, illusionist; Edsell and Forbes, comedy entertainers; J. Murry Hill, baritone; Jerome, Fremont and Jerome, acrobats; Messenger Boy Trio, singers and comedians; Leon Le Chartiers, baritone. JAY E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Week 14: Dehyeo, good; Trainer and Mohler, fine; Harrison, King and company, popular; Al Bartlett, pleased; Bellman and Moore, the best team here this season; Linden Beckwith, excellent.—NOTE.—The Majestic closed last week. Business has been good for the first time at this house.

CAL. COHEN.

ST. CLOUD, MINN.

DUDLEY'S ORPHEUM (Dudley B. Scott, mgr.).—Week April 15, Scott's Trio to pleasing performance and fair business. Palace Family Theatre remains closed.

MELVILLE.

ST. LOUIS.

COLUMBIA (L. Sharp, manager).—A good show is here this week. Chas. Evans and Company are headlined, and score a success; Milani Trio, Escarada, Clare Deasy's Cats, Marzello and Milloy, DeComo's dogs, George Edwards are other contributors.

STANDARD (L. Reichenbach, manager).—Miner's Merry Burlesquers are putting up a good show to excellent houses.

GAYETY (O. T. Crawford, manager).—Irwin's Big Show, current attraction; fair show to good business. E. J. C.

ST. PAUL.

STAR (J. C. Van Roo, mgr.).—This week: Miner's "Americans," a pleasing burlesque at-



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traction. As an extra attraction the "Americans" present Red Halligan and Kid Carsey, two clever boxers. Zeb and Zarrow appear in a comedy sketch entitled "At the Club," which is good. Next week: "Merry Makers."—ORPHEUM (Martin Beck, gen. mgr.).—Volta, the electrical marvel, is very novel and makes a big hit; Countess Olga Rossi and Mons. Paulo, "During the Performance," fine; Lewis McCord and company, "Her Last Rehearsal," excellent; Roberts, Haynes and Roberts, "The Cowboy, the Swell and the Lady," good; Cameron and Flanagan, "On and Off," good; Dorothy Kenton, fair; Kramer and Belleclair, gymnasts, good.—WINDSOR NOVELTY THEATRE.—Grand and McCune, comedy acrobats, good; Olga Loraine, "Rag-Time Lis," good; Redwood and Harvey, European musical artists, fair; W. J. Sullivan, baritone, good. B. F. ROBERTSON.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—Hennings, Lewis and Hennings, pleased. Halcombe, Curtis and Palmer, good. Mr. and Mrs. Gardner Crane and company, scored. "Four Singing Colleen's" went big. Mullen and Correll pleased. Ray L. Royce, good. The Exposition Four, decided hit. Howard's Animal Circus, good. SAM. FREEMAN.

TERRE HAUTE, IND.

LYRIC THEATRE (Jack Hoeffer, mgr. Rehearsal Monday 10).—Peter Baker, big hit; Early and Late, singing, goes big; Crouch and Richards, benjo virtuosi, good; Bassett and Scott, singing and dancing, good.—COLISEUM (J. H. Barnes, mgr.).—The Avenue Girls carried the following vaudeville acts: Elsie Leslie, Le Roy and La Vanion, comedy bar performers; McFarland and McDonald, good; the Hiatts, comedy sketch, fair; next, Merry Burlesquers.—NOTES.—The new electric theatre and big Dreamland will open Saturday, April 27th, under the management of A. Allardt.—The New Varieties, playing eight big acts, two shows a day, will open June 3d, under the management of Jack Hoeffer. TRIMBLE.

MAX BURKHARDT In Charge Professional Department

"AND A LITTLE BIT MORE"

FRED FISCHER at Sherman House, Chicago, Ill.

T. B. HARMS COMPANY

1431-33 Broadway, N. Y. City

TOLEDO, O.

THE VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—"For Love's Sweet Sake," by Will H. Thompson and Company, is exceptionally clever and full of pretty sentiment. Laveen and Cross are also good in balancing act; Newell and Niblo in a musical act went big; the sketch, "The Unexpected," Davis and Ines Macaulay, is amusing; The Sisters Whitlock dress stunningly, sing nicely and make a big hit; Searl and Viola Allen and Company, in "The Travelling Man," are good and "The Sunny South," by twelve colored artists, also found favor.

THE EMPIRE (Abe Shapiro, mgr.).—Al Reeves' "Big Beauty Show." The hit of the olio is Charles Hearn's bicycle act.

THE LYCEUM (Ed. Kelsey, mgr.).—This week Barney Gilmore and Co. in "A Rocky Road to Dublin." This show contains several good character sketches and considerable interesting atmosphere, but this depends mainly upon Barney to pull it through. **SYDNEY WIRE.**

the Ohm's animal act pleases.—**STAR** (F. W. Stair, mgr.).—The "Cherry Blossoms" gave a performance a little above the average. **HARTLEY.**

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Minnie Kaufman, trick bicyclist, won rounds of applause; Frank Bush got an enthusiastic reception; Chinko, juggler of unusual ability; Murphy, Nichols and company, "From Zaza to Uncle Tom," splendid comedy; Agnes Lynn, singing and talking skit, good; Black and Jones, colored entertainers, excellent.—**LYCEUM**.—"The Champagne Girls" opened a three-days' engagement here. For the last half of the week, the "Merry Maidens," with John J. Sullivan. **J. J. M.**

WASHINGTON, D. C.

NEW LYCEUM THEATRE (Eugene Kernan, mgr.).—Williams' "Ideal" return date to good business. Several changes have been made since here last.—**NOTES**.—The Columbia Theatre inaugurated Sunday vaudeville this week, making four houses in town open on Sunday night. The Symphony Quartet, composed of Messrs. H. Chick, Louis Schriener, N. Hunter and D. Gal-

lcher, local boys, made their debut in vaudeville last Monday evening at the Majestic theatre and were a success. The act has bookings for the summer over the Southern circuit. **W. H. BOWMAN.**

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—The Kratons, clever hoop act; Martini and Maximilian, entertaining burlesque magic; The Levinos, fair; Ila Grannan, an unassuming singing comedienne, good; Callahan and St. George, both clever artists; Grant and Hoag, Grant worked hard and Miss Hoag looked pretty; Four Bottomleys, carrying two local boys, a hit. **GIRARD.**

WHEELING, W. VA.

COURT THEATRE (Edw. Franzheim, mgr.).—Ezra Kendall, 20, delighted large audience.—**BIJOU THEATRE** (Bijou Theatre Co., mgrs.).—Vaudeville week, 22. **C. M. H.**

WINNIPEG, MAN.

DOMINION (G. A. & V. C. Kobold, mgrs. Monday rehearsal 10).—Week 15: Leonard and Louie,

balancers, good; Mabel Berra, songs, big hit; Richard Buhler and Co., in dramatic sketch, "The Crackman," well received; Halley and Conwell, black face, lively turn; Dudley, Desmond and Dudley, songs, fair; Unita and Paul, acrobatics, good act.—**BIJOU** (Nash & Burrows, mgrs. Monday rehearsal 10).—Week 18: The Castanos, dancing, well received; the Leavys in comedy, "Getting a Divorce," good; Harry Braham, impersonator, good; Reeves and Kenny, song and dance, pleased; Lorine Marchel, songs, good; Joseph and Myra Dowling, in "Lot's Wife," good; Hazel McLaskey, songs, good. **S. J. HORTON.**

WORCESTER, MASS.

POLI'S (J. C. Criddle, manager. Monday rehearsal at 10).—May Boley and Her Polly Girls, head the bill; Redford and Winchester, excellent comedy juggling act; Leo Carillo, Chinese dialect comedian, very clever; Clifford and Burke, blackface, good; Vernon, ventriloquist, clever; Mr. and Mrs. Allison, "When Minnie Yumped Her Yob," were funny. The Big City Quartet were good.—**PARK** (Alf. Wilton, manager).—John L. Sullivan's athletics and vaudeville. Sullivan pleased, but the vaudeville was poor. **HARLOWE L. STEELE.**

Sebastian Merrill

Act Formerly Known as Marvelous Merrills.

RETURNS TO AMERICA SOON. THE ORIGINATOR OF ALL CYCLE SOMERSAULTS. WATCH FOR THE NEW ONE. THIS ONE WILL NOT BE COPIED SO SOON. A FEW WEEKS IN SEPTEMBER OPEN.

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A Story of the Old New Hampshire Hills Quaintly Told and Artistically Embellished with ELABORATE SPECIAL SCENERY, depicting the actual scenes introduced into VAUDEVILLE'S FINEST COMEDY PASTORAL. Beautiful Original Electrical Effects. A Dainty Gem Exquisitely Set. A Twenty-two Minute Interblending of Pathos and Humor. Wherever played conceded by press and public to be in every respect THE BEST NEW ENGLAND COMEDY PLAYLET IN VAUDEVILLE. The Brightest Spot on the Biggest Bill.

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WORK and OWER

Close their season of 40 weeks with Orpheum Road Show at the Alhambra, May 11th.

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The Bottomless Water Pitcher; The Two Hats on the Head; The Electric Bell on the Coat; The Feathers on the Coat; and Shooting the Plate.

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LOOK, HERE IS I'M

ABE REYNOLDS

The Hebrew Comedian. Past 5 seasons with "Runaway Girls" Co. Have signed for next season with

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Management of MR. I. H. HERK.

Thanks to managers for kind offers.

"BIJOU THEATRE. Sigfried and Rosenthal, Lessees.
TO WHOM IT MAY CONCERN:

JAKE ROSENTHAL, Manager.

Dubuque, Iowa, March 4, 1907

This is to certify that 'PAUL, THE MYSTIFIER' played at the Bijou Theatre, Dubuque, Iowa, breaking the record for a week. His act was the most sensational hand-cuff act I ever saw, and his work in the theatre and around the city was what brought in the business. His patrol wagon drive is a sensation, drawing like a circus parade.

Very truly yours, JAKE ROSENTHAL."

BEST COLORED MUSICAL ACT IN VAUDEVILLE

3 SPILLER MUSICAL BUMPERS

This week, Colonial. Week April 29, Orpheum, Brooklyn.

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BETTER THAN EVER

One of vaudeville's standard attractions. Can always be relied on to score with public and box office.
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COMEDY MUSICAL DUO.

Booked solid in vaudeville until February, 1908, by Edward C. Hayman and John J. Murdock, Western Vaudeville Association. This Week, Bennett's, Montreal.

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THE ST. PAUL DAILY NEWS, MONDAY, APRIL 8, 1907—AT THE ORPHEUM.

Good entertainment constitutes the Orpheum bill this week. Sunday's audience got its chief fun out of John A. West, the Brownie. The Musical Brownie, elongated and slim as to nether limbs and decidedly corpulent as to his upper physique, does a laugh-producing blackface turn that brightens up with several musical selections on various instruments.

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IN
OLD FRIENDS.

LESSON No. 5

Everything seems to us after the manner of our own thinking. Think the world little and mean; think everybody dishonest and deceitful; think joy of a moment, sorrow everlasting; think yourself a poor, miserable, unfortunate wretch, who was made to suffer, and you will find conditions as you think them. Look for disappointment in everything and you will find it. Think hell and you will have it.

J. K. HUTCHINSON

AND COMPANY, Accompanied by ROLINDA BRAINBRIDGE.
Offering Edmund Day's Cyclonic Faricality, "OUT ALL NIGHT"

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CHAS. H. BURKE and DUPREE MAIDA

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Just Completed 2 Years of Success over the Orpheum, Kohl & Castle, Hopkins, and Inter-State Circuits.

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You have the blues and find things going bad, consult

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JOLLY ZEB

Now ready to consider propositions for NEXT SEASON. This season the Big Laughing Hit of the Western Wheel. With MINER'S "AMERICANS," as "Professor Whackem, the Schoolmaster," and as "Col. Slick, the Happy Tramp." Both characters true to nature and a hit. Strong specialty. Can play any part, any character and dialect.

FOR SALE—"ZIG ZAG TOWN." A 2-Act Musical Extravaganza. Will lease for Burlesque stage and produce same. All new, original stuff, away from all others; 5 big novel numbers; wonderful effects. For reference to last season's work, ask MR. EDWARD MINER or any other manager of Western Wheel.

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THAT COMEDIAN

with a dash of originality and Good Tonic that brings results to the Box Office.

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"A Night in the Slums of London," "A Night in an English Music Hall" (including BILLIE REEVES, the original "drunk"), "Amateur Night At the Club," "Jail Birds" in repertoire.

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Under personal direction of MR. SAM. GOLDIE.
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"STEPS AND STUNTS"
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A cycloramic spectacle absolutely original. New to the stage. Pirates keep off. Open after week of July 15 for parks and next season. June 16-29, Orpheum Theatre, San Francisco. June 30 to July 13, Orpheum, Los Angeles. Permanent address, REVERE HOUSE, CHICAGO.

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FOR YOU.

FIVE FEET OF COMIC OPERA

Toledo (4) Troupe

TOLEDO—LE BARON—SHELVEY BROTHERS.
THIS WEEK, KEENEY'S, BROOKLYN.

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STILL THE TALK OF NEW YORK
ORPHEUM, BROOKLYN, Week April 29th
Agent, O. O. FISHER

A FUREORE NIGHTLY A RECORD SUCCESS
SECOND TIME IN SIX WEEKS
Manager, TOM McNAUGHTON

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SIM COLLINS AND HART TWO LEW STRONG MEN

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Week April 29,
TRENT, TRENTON, N. J.

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STAY EAST UNTIL SAILING FOR FRANCE, JULY 15. OPEN AT FOLIES MARIGNY, PARIS, FRANCE, FOR SIX WEEKS. (RETURN ENGAGEMENT.)

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Second season featured with Campbell & Drew's "COLONIAL BELLES" COMPANY.
Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

Harry Corson Clarke

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IN VAUDEVILLE,

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The American Actor-Monologist

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OPENS AMERICAN TOUR AT THE ORPHEUM, SAN FRANCISCO, MAY 5TH.
BOOKED FOR SECOND TOUR OF THE WORLD SEASON 1908-1909.

Return Engagement at Hammerstein's Victoria of
THE FAVORITE IRISH COMEDienne,

Gracie Emmett

IN

"Mrs. Murphy's Second Husband"

WEEK OF APRIL 29TH.

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NEXT SEASON

KELLY

(JAMES F. KELLY)



KENT

(ANNA M. O'BRIEN)

IN A NEW ACT BY
LEW SULLY

Direction M. S. BENTHAM

ENGLAND

SOUTH AFRICA

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AUSTRALIA

THE DAINTY
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SISTERS ALBERT

Not one week open since we came to America. In vaudeville this summer and next season until December, when we sail for AUSTRALIA to fill 26 weeks with HARRY RICKARDS.
All letters care VARIETY, Chicago Office, Chicago Opera House Block.

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BARRETT SISTERS.
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IN "THE UNDERSTUDY."
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FLORENCE WILLIAMS.
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THIS WEEK, HYDE & BEHMAN'S, BROOKLYN.

PARISIAN NOVELTY DANCING.

5 SALVAGGIES

BIG SUCCESS ON K-F CIRCUIT.
OPEN FOR MUSICAL COMEDY OR BIG PRODUCTION
WEEK APRIL 29, KEITH'S, BOSTON.

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TRAINER AND MOHLER

A REAL BLACKFACE ACT.

Meeting with big success on the Interstate Circuit. ("THAT'S ENOUGH, AIN'T IT!")

I Lead--OTHERS Follow

Mlle. NADJE

Now Playing eighth month on Keith, Proctor and Williams' Circuit WITHOUT A BREAK.
I am the ONE and ONLY ORIGINAL DELEVANTI (NADJE), the only daughter of the original John Delevanti. I have played three engagements at THE ALHAMBRA, London, and TWICE BEFORE QUEEN ALEXANDRA OF ENGLAND.

I return for six weeks, December 23, 1907. I also have played SOUTH AFRICA.
Finish the Season on K., P. and W. time June 13. Begin Orpheum circuit from June 23 to November 17.

I can stay forever in America.
LET 'EM ALL COME. There is only one NADJE--THE REAL THING.
The Principal Performer for ten years of The Three Delevantis. My DAD'S name is JOHN. I am in no way related to any other artist in my line of work claiming to be related to THE THREE DELEVANTIS.

Week of April 29, K. & P., 23d Street, New York.

A NOVELTY ACT IN "ONE."

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